

SUMMER 1989

THE ILLUSTRATED

£2

LONDON NEWS





WOULD ISAMBARD HAVE BUILT THE WORLD'S LARGEST SHIP WITHOUT THE HELP OF A SMALL BOMBAY & TONIC?

ISAMBARD KINGDOM BRUNEL. Builder of bridges, tunnels, railways and steamboats. Designer, artist, engineer par excellence, possessor of a highly unlikely monicker, and unabashed wearer of top hats.

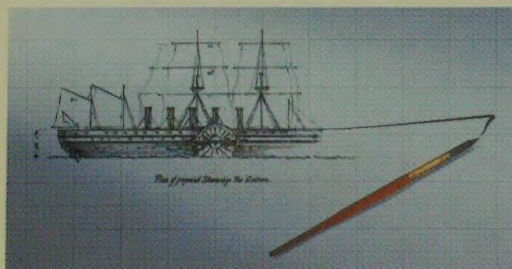
Our story* begins late one night, back in the heyday of *Britain's Industrial Revolution*. At his desk, after a hard day pushing back the scientific frontiers, 'IZZY' was busy.

Before him lay the plans of his latest venture. But as the *Great Engineer* regarded his efforts with a gimlet eye, a perplexed frown creased the thoughtful brow.

Something was *wrong*.

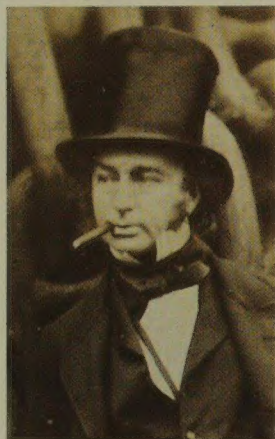
Sketch after sketch had by now been completed. And still their author remained somehow ... less than impressed. Dissatisfied, frustrated even. Not a *Happy Bunny*.

So far, all that looked back at him from his drawing board was – a ship. A good ship, certainly, but not a *great ship*.



Diag. 1 Note the involuntary extension!

For the time being, it seemed, he and his lifelong companion, inspiration, were undergoing a trial separation.



The famous Brunel topper.



A perfect fit!

It was at this precise moment, so the story goes, that *ISAMBARD* indolently stretched out an arm for the *BOMBAY* and tonic water kept close by, his thoughts momentarily deflected from the cares of creation to the joys of anticipation, as eight delicately blended ingredients conspired to waft their bouquet from the unique distillation.

His olfactory senses thus ignited, his pensive peregrinations settled on deliberating just how the devil *BOMBAY* achieved its rounded, distinctive flavour. (In fact, it's due to a unique distilling method in which the spirit vapour passes through each of the eight botanicals, so infusing the gin.)

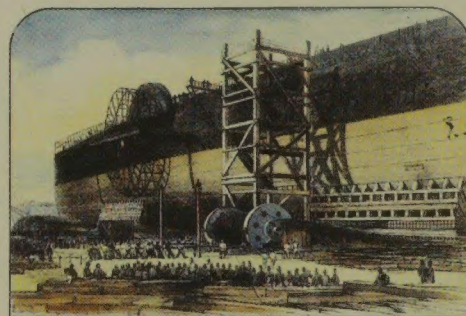
MR BRUNEL, of course, was not to know that. To him, such perfection seemed to mock his own endeavours.

Then, as the fingers of his hand extended to grasp the glass, so the hand of Fate extended also.

For, as *ISAMBARD* inclined towards the glass, a line was scrawled inadvert-

ently across the blueprint by the pen still clutched in his other fist.

"Pffff!", *I.K.B.* might well have exclaimed. But as he looked again at the drawing with the unintentional addition, the mythical lightbulb glowed megawatts above the *BRUNEL* bonce.



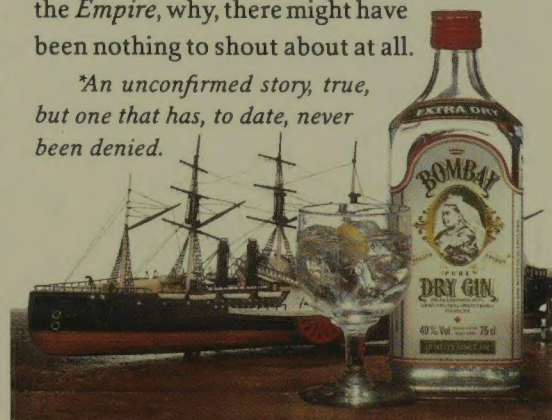
The Great Eastern nears completion!

For the involuntary pen line had extended the deck-line of the ship by some distance (see diag. 1). So began the train of ideas that was to culminate two years later in

the launch of a ship more than six times the size of anything else afloat at the time.

As the crowds on *MILLWALL* dock stood and cheered, little did they know that, but for a glass of the *Finest dry gin* in the *Empire*, why, there might have been nothing to shout about at all.

**An unconfirmed story, true, but one that has, to date, never been denied.*



THE AUTHENTIC GIN SINCE 1761.

CONTENTS

9

SAVING THE ROSE

10

WINDOW ON THE WORLD

18

NEW LIFE FOR COUNTY HALL
By Tom Pocock

25

THE RSPCA'S BIG PUT-DOWN
Killing to be kind

28

INSIDE THE SPANISH EMBASSY
Hugh Thomas visits one of his favourite
places in London

40

TRINIDAD CARNIVAL
A walk on the wild side

50

SPOTLIGHT ON RATTLE
By Nicholas Kenyon



TWO DAYS OF MAGIC, P 40



RIPE FOR DEVELOPMENT, P 18



THE BEST EVENTS, P 94

The next issue will be the special royal year
issue, published in mid-July. The autumn
issue will appear early in September.

COVER: WESTMINSTER
by Philip Sutton. An exhibition of his
paintings is to be held in London in June (see
Exhibitions, p 103).

54

TREASURES OF THE WEST COUNTRY
By John Julius Norwich

62

FIT FOR A PRINCESS
Fashion by Victor Edelstein

66

IN SEARCH OF ELDORADO
Giancarlo Ligabue in North Colombia

76

EXOTIC FRUITS
Unfamiliar treats for summer

84

BLUE RIBAND CHALLENGE
A new contender takes shape

86

JAMES MICHENER
Giving it all away

91

KEEPING UP WITH THE
SPENDING SPREE
By Margaret Allen

94

SUMMER SEASON
Guide to events for the
coming months



Why not?

Lanson





What better day to test our new 4-wheel drive.

Blue skies up above. Firm and dry underfoot. Everywhere sweetness and light.

Has Volkswagen's first-ever 4-wheel drive blundered into the wrong ad?

Or is there more here than meets the eye? There is indeed.

With the Golf Syncro, you don't engage a thing. And what you don't engage, you don't

have to disengage. In other words, the system is permanent.

Nothing new in that, you may think.

Until you consider the way in which it is permanent. It's there when you need it and not when you don't.

If you're bowling along on a perfect Summer's day (remember those?), the Syncro

behaves just like front-wheel drive.

But at the first sign of 'slip' (any of the 215 days a year it rains in this country, for example) into play it comes.

Thinking for itself.


It literally senses the precise amount of power each wheel needs for maximum traction at any given moment.

Then adjusts automatically. And imperceptibly. All you feel is confident and relaxed.

The fact is, the Syncro gives you the best of all worlds.

In normal conditions, it performs like any other Golf.

While in sticky conditions, it's even less likely to come unstuck.

Golf Syncro 

At Ninety Park Lane you can enjoy exquisite French cuisine and feast your eyes on masterpieces painted by some of the world's finest artists at the same time. The chefs at Ninety Park Lane are themselves a dab hand with a brush. Watch the master chef apply the finishing

*Atmosphere created
by yesterday's
artists of the palette.*



glaze to his famous sea bass in pastry and you'll see an artist at work. Our culinary geniuses create such masterpieces as fresh foie gras with port aspic, or brie stuffed with cream and truffles. To make a reservation at Ninety Park Lane, as advance booking is recommended, simply give us a call on 01-409 1290. A Trusthouse Forte Exclusive Hotel.

*Haute Cuisine
by today's
artists of the palate.*



GROSVENOR HOUSE
PARK LANE LONDON

Editor-in-Chief James Bishop

Associate Editor Shirley Sherwood

Managing Editor Alison Booth

Art Consultant Jeanette Collins

Picture Editor Mary Corcoran

Picture research Debbie Bradnum

Production Editor Margaret Davies

Staff writer Lora Savino

Editorial Assistant Julia Pearey

Listings contributors Roger Sabin
Margaret Davies

Contributing Editor Lewis Chester

Advertisement Director Jeffery May

Advertisement Manager Humphrey Lee

*Deputy Advertisement
Manager* Daphne Capel

Sales Executive Jane Washbourn

Circulation Manager Richard Pitkin

Production Manager John Webster

Production Assistant Kate Nussey

*Circulation/Advertisement
Secretary* Helen Cobham

Publisher Tony Price

Proprietor James Sherwood

© 1989 *The Illustrated London News*, a partnership of James B Sherwood and British Ferries Limited. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. Frequency: quarterly plus Christmas number and Royal Year issue. Typesetting and printing in England by Watmoughs Limited, Idle, Bradford; and London. Colour reproduction by Bridge Graphics Limited. Published at the office of *The Illustrated London News*, Laurence House, 91-93 Southwark Street London SE1 0HX. Telephone 01-928 2111. Be sure of receiving your copy of *The Illustrated London News* by placing an order with your newsagent or by taking out a subscription. Orders for subscriptions and address corrections to: ILN

Subscription Department, Farndon Road, Market Harborough, Leicestershire LE16 9NR. Telephone 0858 410510. Second-class postage paid at Rahway NJ. Postmaster: Address corrections to *The Illustrated London News*, c/o Mercury Airfreight International Ltd Inc, 108 Englehard Avenue, Avenel, NJ 07001, USA. ISSN number: 0019-2422. Newstrade Distributor: S.M. Distribution, 6 Leigham Court Road, Streatham, London SW16 2PG. Telephone 01-677 8111. Annual subscription rates: United Kingdom £14.50 (\$26), Europe £17 (\$31), USA (air-speeded delivery) £15.50 (\$28), Canada (air-speeded delivery) £17 (Can\$37), Rest of the world (air-speeded delivery) £20 (\$36). Agents for Australasia: Gordon & Gotch Ltd; branches: Melbourne, Sydney, Brisbane, Adelaide, Perth, Launceston and Hobart, Australia; Christchurch, Wellington, Auckland and Dunedin, New Zealand.



REN FEATURES

SAVING THE ROSE

Imaginations have been powerfully fired by the discovery in London of the remains of the Elizabethan Rose Theatre, where some of the plays of Marlowe and Shakespeare were first performed. Only the bare foundations can be seen—and these are complicated by the piles of a 1950s building and by the fact that the stage itself was moved a few years after the theatre opened. But they are enough to reveal the outline of the wooden O, which appears to have been an irregular polygon, with an interior yard open to the skies and surrounded by a thatched gallery several storeys high.

Built in 1587 by the impresario Philip Henslowe, whose diary has hitherto been the most valuable source of information about the Elizabethan stage, the Rose was the first of the Bankside playhouses and the only one so far of which any trace has been found. Covered up by later developments for nearly four centuries, this tangible proof of a theatre in which Shakespeare worked and for which he wrote so many memorable words, is a most exciting discovery.

The question that has still to be resolved is how it can now be preserved so that others, including future generations, can see it as well as those fortunate Londoners who happened to have been in Southwark during the last few weeks of May. The site had already been acquired by Imry Merchant Developers for the construction of a 10-storey office block, on which they have every legal right to proceed. London is both a living, modern city and a historical one, and the balance rightly favours the present rather than the past. New developments normally allow archaeological records to be made but not their remains to be preserved. Of hundreds of sites excavated in London in recent years the vast majority—more than 95 per cent—have

subsequently been built on. It is thus very rare for one to be uncovered that so stimulates the public interest that demands are made for it to be kept as a site of great historic interest. It would be an odd Englishman who did not feel that the Rose qualified for such protection.

There was certainly no doubt in the minds of the many well-known actors, theatre-lovers and archaeologists who blocked the entry of lorries attempting to carry sand and ballast on to the site. Work to cover up the theatre and drive more piles through it to support the new buildings was halted for one month to allow a breathing space while a rescue plan might be worked out, but this Government-aided life-support system will be switched off in mid-June.

The office building will then almost certainly have to go ahead, though hopefully leaving the excavations open and intact, and protected by a fair amount of space that will permit continued public access. It is a challenge the architects should be able to meet provided the money can be found. Perhaps Southwark can play its part by allowing Imry another few storeys to the building in compensation for the lost space beneath.

Alas, poor Southwark. It is a borough of little distinction these days. There is an air of seediness about it which some disastrous developments have done nothing to disperse and which is aggravated by ill-kept roads and filthy pavements. Bankside has little of the exuberance it must have enjoyed in Shakespeare's day. But the reconstruction of the Globe Theatre is at last going ahead, and if this can be linked to the discovery of the Rose no more than 100 yards away, perhaps some new life, and assuredly more visitors, will be brought into this part of London. It is a time, and an opportunity, to ascend the brightest heaven of invention.

WINDOW ON THE WORLD

MARCH 20

Two senior RUC officers, Chief Superintendent Harry Breen and Superintendent Bob Buchanan, were ambushed by the IRA and shot dead in their unmarked, unescorted car as they re-entered Northern Ireland following a meeting on border security with the Garda in the Republic.

Following polling-day violence in which at least 23 people, including three journalists, died, Alfredo Cristiani, leader of the ultra right-wing Arena party, was elected President of El Salvador.

MARCH 21

A report from the Monopolies and Mergers Commission accused Britain's "Big Six" brewers of keeping beer prices artificially high through monopolistic practices.

MARCH 22

Tom King, the Secretary of State for Northern Ireland, announced that the Government would write off debts of £400 million and provide loans of nearly £100 million to assist a management-employee take-over of the state-owned Harland & Wolff shipyard in Belfast.

MARCH 23

Two chemists, Professor Martin Fleischmann of Southampton University and Professor Stanley Pons of the University of Utah, claimed they had achieved nuclear fusion in a test-tube, using electrochemical techniques at room temperature. Excited by the prospect of a cheap and limitless energy supply, scientists at the

Atomic Energy Authority's laboratory at Harwell worked over Easter in an attempt to repeat the experiment, but by April 26 were still unsuccessful. Despite confirmation by other teams, many scientists remained sceptical about the professors' work, details of which were published on April 7.

Roy Garner, once one of Scotland Yard's most valued informants, was sentenced to 22 years' imprisonment at the Old Bailey for taking part in a plot to smuggle £100 million worth of Colombian cocaine into Britain.

MARCH 24

The United States suffered its worst oil spill when a supertanker ran aground in Prince William Sound, Alaska. See p.12.

MARCH 25

The 135th Boat Race—the first in which both coxes were women—was won by Oxford.

MARCH 26

In its first multi-candidate elections, the Soviet Union went to the polls to elect the new Congress of People's Deputies. 2,901 candidates competed for 1,500 seats, although in 385 seats candidates, usually party functionaries, ran unopposed. The remaining 750 seats in the 2,250-member Congress were reserved for public organisations such as trades unions, the Communist party itself and academic bodies. The results dealt a crushing blow to

Prior to elections, Muscovites rally for progressive candidate Boris Yeltsin.

FORCING CHANGE IN CHINA

Thousands of students in the many university campuses around Peking mourned the death of Hu Yaobang who died on April 15 aged 73. They regarded the former secretary-general of the Communist party as an ally of the intellectuals and the most ardent proponent of political and economic reform among the post-Mao leadership. But although Hu's liberalism won him friends among the academic and artistic elite, it alienated the old guard, and he fell victim to the conservative backlash which followed nationwide student demonstrations for more democracy during the winter of 1986. Accused of weakness in the face of bourgeois liberalism, he was ousted from his post as party chief in January, 1987.

His death provided the catalyst for a new outburst of student activism, in which expressions of mourning were mingled with and eventually superseded by, wider political demands. Before dawn on April 18 more than 2,000 students from Peking's many academic institutions, including Peking University (traditional centre of student unrest), converged on Tiananmen Square in the city centre, having made the long march overnight from their campuses on the outskirts of the capital. From then on the Square, and the Monument to Revolutionary Heroes at its heart, became the focus of the biggest pro-democracy demonstrations in the 40-year history of Communist China.

The first phase of protests culminated on April 22 when the funeral service for Hu Yaobang was held in the Great Hall of the People on one side of the square. Over the preceding days increasing numbers of students, representing most of the city's colleges, had been involved in demonstrations and had been piled high with paper funeral wreaths and plastered with defiant posters. Following an all-night sit-in more than 100,000 students staged a

rally in the square to coincide with the funeral. Chanting "Down with autocracy, up with democracy" they reiterated their demands for greater freedom of the press and an end to party corruption. They taunted the prime minister, Li Peng, who, with China's 84-year-old leader, Deng Xiaoping, had been subject to direct criticism in previous demonstrations. Through their sheer numbers, their discipline and their unity, they refuted the authorities' attempts to portray

them in the media as a handiwork of reactionary trouble-makers.

After April 22 there was a temporary halt to street protests as students returned to their campuses and concentrated on political activity there. They organised a boycott of lectures, beginning on April 24, and in the residential areas around their campuses put up posters appealing for public support. On April 26, however, the authorities declared their activities illegal and warned, through the official newspaper,

Demonstrators demanding political change converge on central Peking. Started by the students, the protests soon won wide popular support.

the *People's Daily*, that future agitation would be "severely punished".

The students were defiant. On the following day they staged a highly-organised 15-hour march on central Peking, mobilising greater support than before and bringing the city to a standstill. But although the police and the

military were out in force, there was no bloodshed. Some 150,000 protesters, including unprecedented numbers of ordinary citizens—workers, professionals, housewives—were able to push through the lines of soldiers and gather in Tiananmen Square outside the leadership's compound. In response, the government made its first concession and agreed to the students' demands for talks.

But the dialogues which took place over the weekend of April 30-May 1 were dismissed as a sham by the students. Rejecting mediation by the officially recognised student unions, they wanted the government to speak directly to their newly formed, and technically illegal, Autonomous Association, under the leadership of the 21-year-old activist, Wu'erkaixi. Further unrest followed. On May 2 thousands of students took to the streets in Shanghai and two days later, on the 70th anniversary of China's first pro-democracy protests by students, there was a third massive march on Tiananmen Square.

Although at that rally the students announced an end to their boycott of lectures, their movement won its first full-scale coverage in the press, and also some conciliatory remarks from party chief, Zhao Ziyang. In a reversal of earlier official statements he said that the students were not involved in a conspiracy, but were aiming to "correct the errors in the work of the party and government". On May 9 some 1,000 journalists joined the students' campaign when they signed a petition demanding greater freedom of the press.

The arrival of Mr Gorbachev for the first Sino-Soviet summit in 30 years prompted another mass demonstration in Tiananmen Square on May 15. Among the protesters were about 1,000 students on the third day of a hunger strike. The demonstration meant that the Soviet leader's official welcoming ceremony had to be abandoned for a rather low-key affair in Peking airport. Regarded as a champion of reform by the Chinese students, Mr Gorbachev was careful not to embarrass his hosts in the government, and he stressed the need for patience and dialogue. But on May 18, as the situation continued to escalate, he expressed tacit support for the protesters. "They warmly welcome what the Soviet Union is doing along the road of *perestroika* and *glasnost*. I would like to express my appreciation for their position," he told reporters.

The party old guard as scores of the conservatives were ousted by reformers and nationalists. In Moscow, Boris Yeltsin beat the official candidate by winning almost 90 per cent of the vote; while reformers also swept to victory in the city's constituencies. In Leningrad and Kiev the story was the same, while in the Baltic republics of Latvia, Lithuania and Estonia, nationalist candidates won the majority of seats. In one of the public organisations, the Academy of Sciences, the president's rejection of a number of liberal candidates including physicist and human-rights campaigner, Andrei Sakharov, had led to a boycott of the first poll on March 21, and only eight of the 20 seats were decided. In the second poll on April 20, however, the reformers were triumphant, Sakharov winning a seat with 86 votes from the 1,101 academicians taking part.

MARCH 28

Celebrations were held in Belgrade as the Serbian parliament formally approved constitutional changes which stripped its neighbouring provinces of Vojvodina, to the north, and Kosovo, to the south, of most of the autonomy granted to them by President Tito in 1974. In Kosovo, where ethnic Albanians account for 90 per cent of the population and the Serbian minority numbers about 180,000, there was a second day of violent unrest. At least 21 people, including two policemen, died during the rioting.

MARCH 30

The long-standing feud between "Tiny" Rowland and the Al-Fayed brothers over the takeover of the House of Fraser group, which includes Harrods, hit the headlines again when the *Observer*, owned by Rowland's Lomhro company, printed a special mid-week edition containing extracts from a secret Government report into the take-over. The Department of Trade and Industry obtained a High Court injunction to ban publication and distribution of the paper, but before it could be served some of the 220,000 copies had already reached newsagents. On April 3 Lomhro was successful in having the DTI injunction partially lifted when the High Court granted the media the right to cover any aspect of the affair raised in Parliament, but on May 18 the Law Lords ruled against an appeal by Lomhro to force the DTI to publish its report. ►



PASS SPONSOR



APRIL 1

Mrs Thatcher ended a six-day tour of Africa, with an unscheduled visit to Namibia. Her arrival coincided with the first day of the implementation of UN Resolution 435, providing for Namibian independence following UN-supervised elections in November. But the ceasefire was violated when more than 1,000 Swapo guerrillas infiltrated northern Namibia from Angola and clashed with South African security forces. The South Africans would agree not to abandon the peace plan only when their troops were allowed to assist the police against the raiders. Fighting intensified and, by the evening of April 2, 142 people had been killed. Seven days later, when the toll had reached about 300, a peace plan was agreed under which Swapo members were promised safe passage to Angola if they gathered at special assembly points. But many were deterred by shows of force by South African troops and withdrew independently. On May 15 the UN confirmed that all Swapo rebels were out of Namibia, leaving the way clear for a return to the implementation of Resolution 435.

APRIL 5

Mr Gorbachev and wife, Raisa, flew to Britain from Cuba, for a two-day visit to London. See p14.

In Warsaw, Lech Walesa and the Polish Interior Minister, General Kiszczak, signed an accord legalising the trade union Solidarity and introducing wide-ranging political reforms. Under the accord democratic elections for 35 per cent of the National Assembly's 460 seats were scheduled for June. The accord also provided for the creation of a new, fully-democratic 100-member Senate, and for a President to be elected by both houses.

APRIL 6

Government plans to abolish the Dock Labour Scheme—which effectively prevents the dismissal of registered dockers—were announced by the Employment Secretary, Norman Fowler. He described the scheme, which covers 40 ports and 9,400 dockers as a “total anachronism”, and said redundancy payments of up to £35,000 would be offered to dockers with 15 years' service.

APRIL 7

At least 42 sailors were killed when a nuclear-powered Soviet submarine carrying two tor-



FRANK SPONER

pedoes with nuclear warheads caught fire and sank in the Arctic Ocean, 118 miles south of Norway's Bear Island. President Gorbachev assured Western governments that the risk of radioactive contamination was negligible.

APRIL 8

Little Polveir, a 28-1 outsider, won the 150th Grand National at Aintree. Two horses were destroyed after falling at Becher's Brook and, after pressure from the RSPCA, the jump was made safer.

APRIL 9

Soldiers in riot gear, backed by tanks, were sent to clear the streets of Tbilisi, capital of the southern Soviet republic of Georgia, after 16 people were killed in clashes between troops and nationalist demonstrators. Some demonstrators were protesting over demands by the Abkhazian minority for the secession from Georgia of their autonomous region, Abkhaza, in the north-west of the republic. Others went further and demanded Georgian secession from the Soviet Union. By April 12 the official death toll in the riots had risen to 19.

Prince Harry in riding gear at pony trials in Minchinhampton where he was awarded a rosette.



GRAVES MURRAY

Flowers at Liverpool's Anfield ground for the 95 Hillsborough victims.

APRIL 11

Members of the Abbey National Building Society voted overwhelmingly in favour of a proposal to convert their society into a bank and float it on the stock market.

APRIL 15

94 Liverpool football fans were crushed to death at the Hillsborough stadium in Sheffield shortly after the start of the FA Cup semi-final between Liverpool and Nottingham Forest. A 95th victim, aged 14, died in hospital three days later. The disaster happened when a police officer, fearing deaths in the large crowd outside the ground, ordered a gate to be opened. Thousands of supporters surged on to the terraces but 8ft-high anti-hooligan fences prevented fans caught in the crush from escaping on to the pitch. Public and police inquiries were set up and some clubs removed their fences. A memorial service, on April 29 in Liverpool's Anglican cathedral was attended by Mrs Thatcher and the Duke and Duchess of Kent. After much deliberation Liverpool decided to continue the season's play, and on May 20 won the FA Cup Final with a 3-2 victory over Everton.

The death of a former Communist party leader, Hu Yaobang, sparked mass pro-democracy demonstrations in China. See p10.

APRIL 18

Toyota of Japan, the world's third largest car manufacturer, announced plans to build a £700 million factory at Burnaston, creating some 6,000 jobs.

APRIL 19

47 sailors were killed when a gun turret of the 46-year-old US battleship, *Iowa*, blew up during firing exercises off Puerto Rico. ►

LONG CLEAN-UP FOR ALASKA

In the early hours of Friday, March 24, the supertanker *Exxon Valdez* ran aground on Bligh reef in Prince William Sound, south of the Alaskan oil port of Valdez, and began to leak 12 million gallons of crude oil into the sea. Three days later, as a slick 100-miles square threatened fishing grounds and the region's rich marine life, the once-pristine Sound was declared a disaster area by the Governor of Alaska.

On March 26, Frank Iarossi, president of the Exxon shipping company which owns the *Valdez*, disclosed that the tanker's captain, Joseph Hazelwood, had retired to his cabin shortly before the collision, leaving the 987ft vessel under the command of the third mate, Gregory Cousins, who was not licensed to pilot a tanker through the reefs and islands of Prince William Sound. Exxon later admitted that the captain had a history of drinking problems including two convictions for drunk-driving.

On March 31, Hazelwood, who had gone into hiding, was fired: results of tests made 10 hours after the collision revealed that he had had twice the permitted level of alcohol in his blood. A warrant for his arrest was issued and he finally surrendered to police near his home in Long Island, on April 5. At first a New York court set his bail at \$1 million, the judge claiming that the spill represented “man-made destruction that has not been equalled since Hiroshima”. But on April 6 bail was reduced to the \$25,000 originally sought. Hazelwood was later extradited to Alaska to face charges of negligence and a possible two-year jail sentence.

The mayor of Valdez told a congressional sub-committee on April 6, that Exxon's clean-up attempts in the crucial first three days after the spill were “pathetically poor”. The company did not deploy floating booms to contain the slick until several hours after the accident, while economies by Alaska's oil-industry consortium had left Valdez with insufficient and poorly-maintained emergency facilities.

As attempts to clean up the slick by mechanical means failed, Exxon began to burn off the oil and to spray it with chemical dispersants. But both methods were condemned by fishermen and



One of the thousands of wildlife casualties. Below, cleaning up—the start of a long and laborious task.

environmentalists who claimed they merely aggravated the pollution. The clean-up was further thwarted by severe winds which blew up on March 27. "We've got a mess on our hands," admitted Frank Iarossi. By April 3, that mess covered 1,000 square miles of sea, islands and inlets, and it was getting bigger every day.

In economic terms the spill spelt disaster for the Sound's \$90 million fishing industry, threatening the salmon and herring hatcheries. Exxon promised the fishermen full compensation. The spill also had a significant impact on the oil industry, forcing Valdez, which supplies a quarter of US crude oil, to operate at only 40 per cent capacity until April 3. Coupled with production quotas imposed by Opec and an increase in demand, this sent crude prices soaring: US crude rose to over \$20 a barrel, its highest level since August 1987. Inevitably, the rise was passed on to the consumer. In Britain, Texaco led the way. On March 30 it added 6.8p per gallon to the price of its four-star and unleaded petrol. Shell, Esso and

BP promptly followed suit, and there were further rises later.

Similar rises in the USA encouraged a grassroots campaign against the company. Radio talk-show hosts, reacting to their callers' anger, urged a boycott, and motorists began to cut up and return their Exxon credit cards. By May 6 some 10,000 cards had been sent back, but it was thought that the boycott would have little impact on Exxon—it has seven million cards in circulation and its profits last year were \$5.2 billion. Bowing to pressure from pension fund investors, however, the

company agreed to create a special environment committee.

In Alaska, the spill highlighted the long-standing dispute between environment-conscious "greenies" and the "boomers" who welcome exploitation of the region's mineral resources. Greenies hoped the disaster would dissuade Congress from allowing oil exploration off Alaska's coast and in its Arctic National Wildlife Refuge.

The spill also proved a test for President Bush, who had made much of environmental issues in his election campaign. He sent the Coast Guard Commandant and

two cabinet ministers to Valdez to survey the damage, but their report persuaded him that federal help in the clean-up would not be necessary. After pressure from Alaska's Governor he changed his mind, and on April 7 announced that the Army and National Guard would be sent to work alongside the local people and Exxon personnel. On April 19 President Gorbachev sent the world's largest oil-skimming vessel to help in the clean-up.

It was on the environment that the disaster had its profoundest and most damaging effect. Among the wildlife threatened by the slick were sea-lions, harp seals, California grey, hump-backed and orca whales, sitka deer (which feed on seaweed), brown bears (which feed on salmon) and many species of fish and birds, including the bald eagle, symbol of the United States. The highest casualties were expected among sea birds—biologists estimated that at least 1,000 had died by April 4—and among sea otters. These animals rely on the air pockets that are trapped in their fur to keep warm and buoyant, and a coating of oil, which destroys these pockets, is fatal.



REX

THE DISARMING MR GORBACHEV

Tight security and heavy fleet greeted the Gorbachevs as they arrived at Heathrow airport on Wednesday, April 5. They were met by Mrs Thatcher and her husband Denis and escorted to the Soviet embassy in Kensington Palace Gardens.

The following morning Mr Gorbachev held talks with Mrs Thatcher at Downing Street—their fifth meeting to date. Described by the Prime Minister as "very deep, very wide-ranging and very friendly", the discussions helped cement the strong personal relationship between the leaders. The talks centred on developments within the Soviet Union. Mrs Thatcher was thought to have elicited from Mr Gorbachev a frank assessment of the problems he was facing in carrying through his reforms. The only disagreements were over nuclear weapons—the Soviet leader has called for their total elimination while Mrs Thatcher has made clear her commitment to the nuclear deterrent—and over US allegations that the Soviets were supplying Libya with 15 bombers.

Although the Soviet Foreign Ministry spokesman, Gennady Gerasimov, denied that the two leaders raised the Libyan issue, it was certainly discussed in parallel talks between Sir Geoffrey Howe, the Foreign Secretary, and his Soviet counterpart, Edward Shevardnadze. In the five-hour talks—the 15th meeting between the two men—Mr Shevardnadze would not deny the US report, but pointed out that Britain had made a multi-billion pound mistake in dealing with Saudi Arabia. Later in the day, Mr Gerasimov confirmed that Moscow had sold Libya six bombers in kit form, but stressed that the aircraft were purely defensive.

The two foreign ministers also clashed over Afghanistan and the size of the USSR's chemical weapons stockpile. But they agreed on several issues and their talks, described by British officials as "warm and workmanlike", resulted in the signing of three bilateral agreements covering investment, a relaxation of travel visas and Britain's gift to Armenia of a school to replace one of those destroyed in the earthquake.

For the Gorbachevs, lunch at Downing Street was followed by a visit to Westminster Abbey where

they laid a wreath at the tomb of the Unknown Warrior. Afterwards, to the dismay of security men, they staged an impromptu walkabout among the crowds outside. Their day ended with a dinner at Downing Street. Mrs Thatcher toasted the Soviet leader, saying that in the four years since his first visit "we have seen changes in the Soviet Union which can only be described as a peaceful revolution".

Although Raisa Gorbachev joined her husband for lunch and dinner, and for the visit to Westminster Abbey, she had a separate sightseeing programme for the rest of the day. In the morning she visited St Paul's, and in the afternoon, accompanied by Education Secretary, Kenneth Baker, Tower Bridge and the Museum of London. At the museum she was shown the vest worn by Charles I at his execution, but this grisly object could no more dampen her spirits than the miserable weather. "Let the flowers grow everywhere," she told a little boy in the crowd.

The following morning, April 7, Mr Gorbachev made his long-awaited speech at the Guildhall. Many observers considered it something of an anti-climax but,

prior to the visit, Gennady Gerasimov had advised against expecting any dramatic new initiatives from the Soviet leader. "It's as if we always have to pull another rabbit out of the hat," he had complained.

One main theme of the speech was the commitment to, and progress of *perestroika*. "Our *perestroika* is in earnest and for the long term," said Mr Gorbachev. "There is no turning back for anyone."

He also stressed the relationship between demilitarisation and world peace, and suggested that if Nato went ahead with plans to modernise its short-range nuclear weapons this could jeopardise conventional arms-reduction talks in Vienna. His only initiative was to announce an end to Soviet production of "enriched weapon-grade uranium" and the closure, in the next two years, of two nuclear reactors producing "weapon-grade plutonium". Later, however, Mrs Thatcher said this would "have no effect in practice".

After the speech the Gorbachevs and Thatchers were driven to Windsor Castle for an informal lunch with the Queen and Prince Philip. Mr Gorbachev invited the Queen to visit the Soviet Union

and she replied that she hoped to do so "in due course". This was seen as dramatic proof of the new Anglo-Soviet accord. Although no date was fixed, and although other members of the royal family—notably Prince Philip and the Princess Royal—had been to the USSR before, a visit by the Queen would be the first by a reigning British monarch since the Bolshevik revolution of 1917.

Before coming to London, the Gorbachevs had visited Cuba and the Republic of Ireland. In a two-hour stopover at Shannon airport, the Soviet leader held talks with Irish Prime Minister, Charles Haughey. He told him he was sympathetic to efforts to resolve the conflict in Northern Ireland, but added: "We leave that problem to the government of Great Britain."

Flying on to Cuba, the Gorbachevs received a rapturous welcome in Havana. On April 3 Mr Gorbachev held two sessions of talks with Fidel Castro, an outspoken critic of his reforms based on *glasnost* and *perestroika*. But in a speech to the National Assembly the following day, he defended his reforms, describing them as "immensely valuable".



The Gorbachevs' visit to London ended with an informal lunch at Windsor Castle. Top, Mr Gorbachev inspects the guard of honour of the First Battalion Coldstream Guards and, above, greets the Queen. "It was very nice of you to come," she told him.

APRIL 21

In a raid on a Paris hotel, French agents arrested three Ulster loyalists as they tried to hand over a dummy of a British Blowpipe missile—stolen from the Army on April 11—to a South African diplomat, Daniel Storm. The South Africans—subject to a UN arms embargo—were seeking British military secrets from the loyalists in return for large arms shipments. On May 5 Britain expelled three South African diplomats over the affair.

APRIL 23

Kenyan Douglas Wakihuri won the ninth London marathon, in 2hr 9min 3sec. Véronique Marot was the first woman to finish, her time 2:25.56.

APRIL 25

Japan's Prime Minister, Noboru Takeshita, resigned following his involvement in the Recruit scandal in which politicians and civil servants received money from, or cheap shares in, the Recruit corporation and its subsidiaries in return for political favours.

Mikhail Gorbachev purged the Communist party's ruling central committee of 74 voting members, including former president Andriy Gromyko, and over 20 non-voting members. Most of those "retired" were Brezhnev stalwarts and conservatives unsympathetic to *perestroika*.

APRIL 26

Lucille Ball, the comedienne who starred in *I Love Lucy* and *The Lucy Show*, died aged 77.

APRIL 28

In Brussels 14 Liverpool football fans were convicted of manslaughter for their part in the terrace stampede at the city's Haysia stadium in 1985 when 39 people were killed. Each was given a three-year prison sentence with half of the term suspended, but they were allowed to go free and return to England pending decisions by their lawyers on whether to appeal. Ten other fans were acquitted.

APRIL 30

After three hours of talks in the West German village of Deidesheim, Mrs Thatcher and Chancellor Kohl failed to agree about the modernisation of short-range nuclear weapons in Nato. Mrs Thatcher was in favour and Mr Kohl against.

MAY 3

Prisoners at Risley Remand

Centre in Cheshire surrendered to police after four days of destructive rioting and roof-top protests over conditions.

MAY 4

Oliver North was convicted of three crimes for his involvement in the Iran-Contra affair of 1986: aiding and abetting the obstruction of Congress, altering and destroying official documents and accepting an illegal gratuity. He was declared innocent on nine other counts including the most serious of lying to Congress.

MAY 5

The parliamentary seat for the



Vale of Glamorgan, South Wales, was lost by the Conservatives for the first time since 1951 when Labour candidate John Smith won by the election with a majority of 6,028 votes. In elections for the 47 county council in England and Wales, Labour gained control of four more authorities, taking its total to 13, and the Conservatives of seven, taking their total to 19.

MAY 8

On the first day of the Labour party's two-day meeting on policy review, Neil Kinnock successfully overcame left-wing opposition to changes in economic strategy. Proposals approved by the National Executive Committee stated that British Telecom and other privatised utilities would be taken back into some form of public ownership, but stressed there could be no return to "old-fashioned nationalism". On the next day, unilateral nuclear disarmament was rejected by 17 votes to eight in favour of negotiated disarmament and a no-first-use of missiles policy.

MAY 10

Opposition candidates in Panama's elections, held on May 7, were attacked by supporters of General Noriega when they took to the streets of Panama City to protest against fraud and kidnapping. Dozens of people were injured including the opposition presidential candidate, Guillermo Endara, who was beaten unconscious. In response President Bush sent 2,000 more American troops to the Canal Zone to reinforce the 10,000-strong garrison already there.

Confrontation in Panama following the disputed presidential elections.

operate as a national party but would function instead "on a selective campaigning basis".

MAY 15

The House of Lords voted by a majority of 34 to back a Labour amendment to the Water Bill committing Britain to meeting EC standards on drinking water by September 1993—two years ahead of the Government's target. On the following day peers voted 126-114 to add a new clause to the Electricity Bill enabling penalties to be imposed on any privatised electricity suppliers failing to promote energy efficiency.

MAY 16

After 30 years, full relations between the biggest Communist countries, China and the Soviet Union, were formally restored as Mr Gorbachev held three sessions of talks with Chinese leaders in Peking. The talks centred on the economic and political problems facing each side. Mr Gorbachev also made proposals for cuts in troop strength along the 4,700-mile Sino-Soviet border.

LORASAVINO

THE 126 MPH TAX HAVEN.



So, what's this, then? Some rather underhand tax evasion hints courtesy of Rover? Perish the thought.

We'd just like to point out that one can enjoy all the rewards of executive motoring without undue reprisal from the tax-man.

In the shape of the two litre Rover 820 Si.

As you know, drive a car a whisker over two litres and the demands from the Revenue verge on the draconian. (And now, thanks to Chancellor Lawson's most recent Budget, the discrepancy between cars with engines above and below 2,001cc is greater than ever.)

But surely two litres means loss of power and second-rate performance, not to mention possible misunderstandings regarding one's status? On the contrary.

Not with electronically controlled multi-point fuel-injection. (Naturally, every new Rover 800 is unleaded compatible.) The sixteen valve, 140 PS engine powers the Rover 820 Si from standstill to 60 mph with considerable dispatch.

A nimbleness that leaves many of its larger-engined rivals well behind. Cars, incidentally, not only more expensive to run, but also to buy. Driven it would seem by people happy to pay more to drive slower. But in greater comfort perhaps? Hardly.



The 126 mph 820 Si. Many happy returns.

The 820 Si is as comfortable as it is powerful. Infra red remote door locking, electric windows front and rear, heated electric door mirrors and slide and tilt sunroof (electric, of course) all come as standard.

As does power assisted steering and an eight speaker stereo system; as well as familiar touches like burr walnut fascia and door inserts.

The Rover 820 Si promises you large-engined performance, large car luxury. There is, however, one extra it can't promise. A large tax demand.



ROVER 800 SERIES

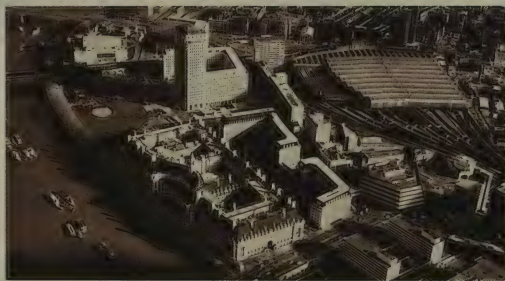


CAR SHOWN ROVER 820 Si. PRICE £16,413. ROVER 800 SALOON RANGE FROM £13,699 TO £24,385. ALL PRICES CORRECT AT TIME OF GOING TO PRESS. EXCEPT FOR PLATES AND DELIVERY. FOR FULL DETAILS OF YOUR NEAREST ROVER DEALER AND A FREE BROCHURE ON THE ENTIRE ROVER 800 RANGE RING 0753 686100. NATIONWIDE CAR RENTAL RESERVATIONS THROUGH BRITISH CAR RENTAL PHONE: 0203 633400. TAX-FREE SALES INFORMATION 021 475 2010 EXT 220.



NEW LIFE FOR THE GLC'S OLD HOME

Abolishing the GLC in 1986 left a major problem: what to do with the grand County Hall on the south bank. An Anglo-Japanese consortium has resolved the problem, and its detailed development proposals for the site are expected soon to receive planning permission. Tom Pocock discusses their likely effect on this, one of London's most sensitive areas.



The famous view from Westminster Bridge will be changed in only one important way. In five years' time the towers and turrets of the Houses of Parliament will still serrate the skyline along the north bank and the magnificent mass of granite and Portland stone, so familiar as County Hall on the south bank, will still dominate the riverside. But, looking straight across the bridge from Westminster, the eye will be caught by a striking alter-

ation. Where traffic now swirls around an office block in the middle of the roundabout at the junction of Westminster Bridge Road, York Road and Lambeth Palace Road, will stand what the designers simply call "a major public monument". In their artist's impression it is shown as a cluster of four tall Corinthian columns surmounted by an indecipherable figure. It appears to be wearing a knee-length coat, or a skirt. Could this be Thatcher's Column?

If so, it would be a fitting

monument to change. Not only the political change that brought about the abolition of the Greater London Council at County Hall but change in the seat of London's government itself. For although County Hall will show little sign of this when seen from the far bank of the Thames, it is about to become something completely different. In five years' time Londoners and their visitors will be able to live, stay, work or shop there. For County Hall is about to become the most remarkable re-

The well-known riverside facade of County Hall stays unchanged. The proposed new buildings include the Helix Centre behind, and the curved Addington Centre overlooking the new traffic island.



development site in the country.

The vast building with its "English Renaissance" riverside façade, in which more than 8,000 of London's politicians and civil servants worked for most of this century, is about to be transformed by a consortium headed by property developer David Jackson. His task will be to convert this vast municipal palace with its council chambers and committee rooms, marble halls and wide, panelled corridors, into something that will be viable in the next century. So County Hall, once planning permission—confidently expected this summer—is granted, will be transformed into a hotel, a conference and business centre, flats, offices and shops.

His solution has found favour with the man from whom he bought it—Sir Godfrey Taylor, Chairman of the London Residuary Body—in what must be the property sale of the century. The LRB was charged with disposing of buildings and land that had belonged to the Greater London Council, before the GLC decided to confront the national Government and so brought about Mrs Thatcher's decision that it was an unnecessary layer of bureaucracy and a political irritant that had to go. After its abolition Sir Godfrey

was asked to find another purpose for County Hall.

A genial, relaxed man, a former councillor and alderman from the suburbs, a former high sheriff and deputy lieutenant of London, he had had much experience of municipal responsibilities, but nothing like this. He found the future of Hampstead Heath, which had been administered by the GLC, his most delicate task but the future of County Hall the most weighty.

"At first I saw it as a possible extension to the Palace of Westminster," he says, "somewhere for Members of Parliament to work. But it proved too big for that and, in any case, plans for such offices in and around New Scotland Yard had already been approved. What worried me was that my instructions were to sell the building for the best price. But what would I do if the highest bidder wanted to convert it into a supermarket? And I would have been reluctant to see the whole place turned into offices but I did not have much leeway. So I called in the estate agents Richard Ellis and asked them to market County Hall world-wide."

The buyers were an Anglo-Japanese consortium which now calls itself the County Hall



Development Group. It was led by Mr Jackson, who was already experienced in major London undertakings—he co-ordinated the new development on the Whiteley's site in Bayswater—and included such diverse investors as Lazard Brothers' merchant bank, the BBC and Rank Xerox pension funds, the National Provident Institution insurance company, the builders McAlpine and substantial Japanese companies with interests in Europe. But even he was infected with

Sir Ralph Knott's grand building, top, is soon to become a hotel, conference centre, shops, homes and offices. Above, Illtyd Harrington, former GLC chairman, remembers the awe that it inspired.

what he calls "the magic of County Hall". Indeed, he even likes to think that his enthusiasm might one day be shared by the Labour-ruled Lambeth Council, the local planning authority, which mourns the passing of the GLC. At least County Hall will provide more than 11,000 new jobs, he tells them, and there can be no turning back of the clock. He likes to feel he is maintaining an "ongoing dialogue" with them and is confident that, even if the council decides to oppose or ignore his plans, it is likely that they will be allowed by the Secretary of State for the Environment on appeal.

In the stately rooms that have been converted into the "marketing suite" at County Hall, David Jackson explains what he proposes to do once vacant possession is theirs in September, 1990. The Riverside Building, retaining its noble façade and magnificent rooms, will become a hotel and conference centre. The former, which will include the finest reception rooms, the Members' Courtyard and the riverside terrace, will be jointly developed by the Hyatt International Corporation and Trafalgar House.

Hyatt hotels are noted for their architectural originality and even eccentricity, which often involves a lofty atrium and has included a harpist playing on an island in a stream running through a lobby. But County Hall needs no such embellishment: for example, the Members' Library will convert into as stately a tea-room as could be devised. Even its big office rooms can be turned into more than 400 bedrooms with bathrooms without distorting the proportions. Some would like to see this named the County Hall Hotel, but what would that mean to the next generation? The title is more likely to be along the lines of the London Grand Hyatt.

The Council Chamber, restored but otherwise unchanged, will become a conference hall. The present Conference Hall will continue in the same role, although the attractively-designed Educational Library above it will be relocated underneath. Around the two halls will be a new business centre of serviced offices for rent. Upstairs will be more than 300 flats. All this, together with a shopping arcade, a day nursery and a health centre, will be fitted into County Hall without changing its external appearance.

This will not be the case with the later, much less distinguished

buildings which will be demolished, rebuilt and linked with the Riverside Building. The blocks which now stand to the east along York Road will be replaced by the new Belvedere Centre with 700,000 square feet of offices and 160,000 square feet of shopping space. Another new building, on the north side of the traffic roundabout, will be the Addington Centre with 300,000 square feet of office space.

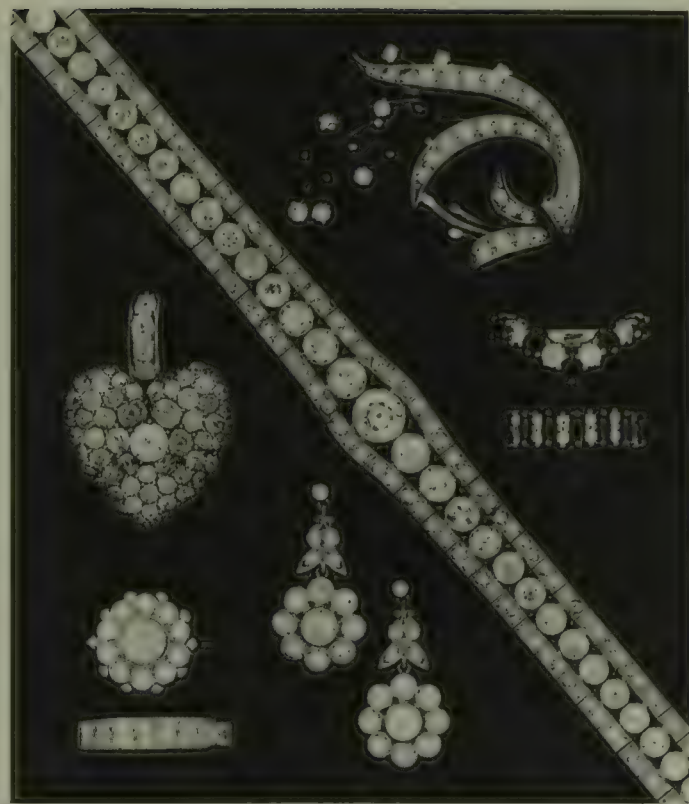
The northern limit of the transformed County Hall will be embellished by a striking landmark. The Skylon—that tall, slim, cigar-shaped decoration for the 1951 Festival of Britain—is to be re-erected in Jubilee Gardens.

As happens when an important London site is to be redeveloped, the archaeologists and architectural historians have arrived to explore. Among them is Hermione Hobhouse, from the Survey of London section of English Heritage, who is charged with writing a monograph about County Hall. Following the wide corridors lined with pedimented doors, through marble ante-chambers and into the great Council Chamber itself, she shows the zest of an archaeologist seeking clues to a lost civilisation.

Beside the bronze doors of the Members' Entrance—portals of Babylonian proportions—she discovers, hidden behind a potted laurel, a bronze plaque commemorating Sir Ralph Knott, the Edwardian architect who conceived all this splendour. She explains that his design was chosen in 1908 after public competition in which Edwin Lutyens was one of the unsuccessful competitors. Building began in 1912 but was interrupted by the First World War. It was formally opened by King George V in 1922, but the rest of the complex was completed only in 1963. Sadly she points out the architectural ravages of the 1960s, when much original panelling was removed, handsome rooms subdivided and ceilings lowered. Even the splendid Edwardian lavatories were made to look purely functional.

But much fine detail remains: marble mantelpieces (although several have unaccountably disappeared); heavy, but well-balanced doors; clocks (now long stopped) and fitted bookcases in the Members' Library. "County Hall was envisaged as a civilised focus for London," she explains. "Even the book-plates were designed by Walter Crane."

Now that London's politicians and their functional officers have gone, their great building looks



Whether you wish to buy or sell Fine Jewellery, our unique **Jewellery Consultancy Service** can be important to you.

The following extracts from clients' letters speak for themselves:

"I would like to say what a pleasure it has been to do business with you, and my wife and I are extremely grateful for the extra £200.00 which you sent us for the solitaire ring. It is comforting to know that there are still a few people in business today whose level of integrity is of the highest order. We shall not hesitate to recommend your company to anyone we know."

"Thank you for the cheque for £750.00 which I received today. I was surprised and delighted to receive this amount for the sale of my diamond and ruby ring. May I say how courteous your staff were when I placed my ring at your disposal."

"This is to acknowledge receipt of a cheque for £924.00 from your sale of my Victorian diamond drop earrings. As always, my grateful thanks for getting me such a good price!"

When you wish to sell your jewellery, Richard Ogden will give you highest possible prices for an immediate sale. Alternatively he will display it for you, insured free, at **retail** prices in his windows, the only charge being a fee payable when it is sold.

Richard Ogden

International Jeweller
28 & 29 Burlington Arcade Piccadilly London W1

Specialist in Probate and Valuation
Antique Silver also purchased at highest possible prices
For an appointment
please telephone 01 493 9136/7 or 6239

On request: Wedding Ring Leaflet free.
Complete Ring Brochure £1 — refundable with purchase.



Member of
THE NATIONAL ASSOCIATION
OF GOLDSMITHS



Member of
THE BRITISH ANTIQUE DEALERS'
ASSOCIATION



forlorn. Trying doors, Hermione Hobhouse finds many locked; others open on to fine but empty rooms. County Hall has been used for some unsuitable purposes recently, she reports: a courtroom scene for a film about the Streatham luncheon-voucher brothel-keeper was shot here, and it has been used as a location for filming lager commercials.

Such goings-on seem sacrilegious. Indeed, the visitor to County Hall's echoing emptiness—for so it seems although some of its rooms are still used by the Inner London Education Authority (which is itself about to be abolished), the fire, civil defence and waste-disposal authorities and officials of the London Residuary Body—can still be awestruck by the building's mournful magnificence.

So it is as touching as it is surprising to find, pacing the parquet corridors, one of the most notable figures of its great days before the GLC took up confrontational politics. This is Illtyd Harrington, a robust, bearded Welshman, now aged 57, who became an honorary Londoner when he was elected Chairman of the GLC during its last decade. He continues to haunt the building as special adviser to the Chairman of the ILEA.

In his memory's eye he sees a very different County Hall from the scruffy, sad place it is today. "It was Churchill who said, 'Architects build, people shape.' So what you see now is not what I remember because the people and their purpose are no longer here. When I first arrived in 1964, County Hall symbolised a posi-

tive sense of purpose to which everybody was dedicated. Nobody served here to make their name or fortune but to do what they could for London. The place was like a Rolls Royce engine: immaculate and functioning perfectly.

"When you first arrived, there was a sense of awe. It was like entering the Vatican. The porters eyed you cautiously. You quickly realised that the ceremonial staircase to the Council Chamber was sacred ground. The seat of power was the Members' Floor and nobody from the rest of the building would venture there unless they were properly dressed and on their best behaviour. It was regarded as an honour to work here."

This tone had been set by such former chairmen as Herbert Morrison—later Lord Morrison of Lambeth—who lived at County Hall even after he became the wartime Home Secretary, and Sir Isaac Hayward, who presided over the post-war reconstruction of London and after whom the Hayward Gallery is named. Under them and their like, the LCC and GLC reached heights of achievement in housing, educating and transporting Londoners and caring for their health. Every visiting head of state came to County Hall and the Chairman's Reception was one of the great annual occasions of the capital.

"You get the feeling of ghosts in the corridors at night," says Illtyd Harrington. "You think those people are still about, although it has not been the place they knew for years."

Where traffic swirls around the unattractive County Hall Island Block a more open road roundabout will feature an impressive new public monument.

The pomp and ceremonial was regarded as decadent by those Harrington describes as "born-again socialists" when the likes of Ken Livingstone and Tony Banks took control in the early 1980s. "Ken got the measure of London at first," he says, "but then decided to concentrate on confrontational politics and minority issues and the whole spirit changed." When the confrontation went too far, it was decided to abolish the GLC. Its servants went to work for the boroughs or for government departments, or were retired; the furnishings, pictures and treasures of County Hall went to the Museum of London and to town halls.

In a few months' time the last office-workers will leave County Hall and there will be a period of stillness and silence before the builders move in. But the building is unlikely to be completely lifeless. "In the old days," says Illtyd Harrington, "there was an official GLC cat. It took up its place in the entrance hall each morning to keep its eye on what was going on. I do not know what has happened to it now, though I do know that the basement is full of cats—most of them wild." □

WHERE TO TEST DRIVE A SAAB

ACTON

Ace Kensington
52 Churchfield Road.
Tel: 01 992 7866

BATTERSEA

Holbein (Battersea)
12 Ingate Place,
Queenstown Road SW8.
Tel: 01 622 9003

CITY

Saab City
60 The Highway E1.
Tel: 01 480 7540

EALING

Swedish Car Centre
128 Boston Road, Hanwell.
Tel: 01 567 7035

EALING BROADWAY

Swedish Car Centre
19 The Mall. Tel: 01 579 2969

FINCHLEY

Ballards of Finchley Ltd
421-423 High Road.
Tel: 01 346 6696

KENSINGTON

Ace Kensington
Radley Mews, Stratford Road.
Tel: 01 938 4333

KINGSTON-UPON-THAMES

Home Park Garage Ltd
38 Uxbridge Road.
Tel: 01 546 9516

PICCADILLY

Saab Piccadilly
77 Piccadilly W1.
Tel: 01 409 0990

SOUTH CROYDON

Ancaster Saab
433-441 Brighton Road.
Tel: 01 668 0411

STAINES

Jefferson Carr Centre Ltd
London Road. Tel: 0784 63233

WELLING

Star Group Saab
132 Parkview Road.
Tel: 01 303-5678

WIMBLEDON

Saab Wimbledon
14 Morden Road SW19.
Tel: 01 543 4012



THE SAAB 900 TURBO SPECIAL BRED FOR HIGH PERFORMANCE

When you want the combination of power and performance, choose a Saab.

Choose it for all the right reasons. Its strength. Its trustworthiness. Its reliability. Its reliable form. Its winning track record.

And choose it for some of the other reasons. Its style. Its power. Its grace, and the sheer thrill and excitement of driving an exclusive high performance car.

Take the new Saab 900 Turbo Special. Born and bred from a long tradition of Saab excellence. It comes fully equipped with Electric Steel Sunroof, Electric Windows and Mirrors, Silver Spoke Alloy

Wheels, Rear 'Whale Tail' Spoiler and Decor Panels, Leather Steering Wheel and Gear Lever Knob plus many other features.



Outside, the unique markings and turbo logo tell everyone that this is a car with a fine pedigree.

There are only 200 in the country. Choosing one means that you are aware of performance and technology working in direct harmony.

*All this for a starting price of *£15,995. Contact your local Saab Dealer for a test drive and put one through its paces.*

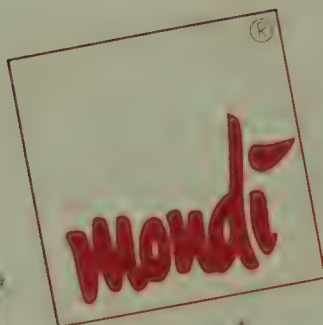
ALL SAAB CARS RUN ON LEAD FREE PETROL



SAAB

THE AIRCRAFT MANUFACTURER

*PRICE CORRECT AT TIME OF GOING TO PRESS, EXCLUDING DELIVERY, ROAD TAX AND PLATES.



the art of creating fashion



VOIKER ZAHM WERBUNG OE/GB 5/89

FOR FURTHER INFORMATION PLEASE CONTACT
MONDI • 31, MADDOX STREET • LONDON W1



MONDI SHOPS

Whiteleys of Bayswater
Queensway
LONDON
W2

Chelsea Garden Market
Chelsea Harbour
LONDON
SW10
01 823 3456

57 Golders Green Road
Golders Green
LONDON
NW11
01 458 9624

Waverley Market
Princes Street
EDINBURGH
031 556 3877

3 Queen Street
CARDIFF
S Wales
0222 395916

The Colonnades
Bath Street
BATH
0225 444680

15 Flying Horse Walk
The Poultry
NOTTINGHAM
0602 483295

City Plaza
Cannon Street
BIRMINGHAM
021 633 4403

39 The Galleria
Metro Centre
GATESHEAD
Tyne & Wear
091 493 2377

THE RSPCA'S BIG PUT-DOWN

The Society protecting animals is having to kill to be kind. Lewis Chester reports on conflicts in the London branches.

Britain's reputation as a nation of animal-lovers seems due for urgent revision. In a recent campaign for dog registration the Royal Society for the Prevention of Cruelty to Animals revealed that 1,000 dogs were being put down every day.

The message was controversially hammered home at Crufts, the Mecca of pedigree dogdom, with a huge poster showing a mountainous pile of very dead dogs. It could be said that the RSPCA, as the world's largest animal-protection agency, was not pulling any punches. But it could also be said that the RSPCA had done nothing to cede its position as the leading institutional exterminator of healthy animals.

The apparent contradiction between what the RSPCA says and what it does is causing problems throughout the Society but in London—where the stresses are greatest—it threatens to tear the organisation apart. Thus far the RSPCA has responded to its internal critics with a series of suspensions and expulsions. Five members of Watchdog, a ginger group within the Society which focused its attack on the killing of healthy animals, were thrown out last year for activities "prejudicial to the interests of the Society".

The dissidents have now reformed behind their newsletter, also called *Watchdog*. Angela Walder, a former RSPCA Council member before she became one of the Watchdog Five, said: "The Society's idea of a militant is someone whose interest in animals extends beyond the shape they take on the dinner plate."

But then the RSPCA's authoritarian style is the kind that often breeds exasperation. One renegade, moved to question her suspension, was rewarded with an official letter which said: "While you have the privilege of asking questions of the Council, it is under no obligation to reply."

While the slanging goes on, so does the slaughter. Most of the dogs that are killed are put down



Yvonne Treon now runs her animal hostel as a private charity.

by their owners, but a high proportion are put to sleep by charitable and official agencies. Last year the RSPCA alone put down 121,000 animals—1,000 more than the number who were found new homes. The majority of the cats and dogs killed were healthy, capable of living a normal life in a home if one could be found. In London each inspector can expect to destroy 200 or more animals a year going about his normal duties. Only a few are being put out of their misery; most are simply surplus to the capital's requirements.

Inspectors are issued with a Smith and Wesson .38 pistol but

the more normal killing method is by injection with the chemical pentobarbitone sodium. Angela Walder claims that pressures in London are turning the inspectors into "killing machines". Some inspectors who have left the Society are inclined to agree.

Ossie Glover, who worked as an inspector in the East End for a year, said: "I was proud to join the RSPCA because I thought I would be helping animals, but I found a lot of my time was spent destroying them. It was heart-breaking really. My nearest RSPCA home was in Potters Bar in Hertfordshire. And it seemed to be full all the time, or I might

John Smith, who worked as an RSPCA inspector in south London, said: "My nearest RSPCA home was at Godstone in Surrey—two hours either way—and if you had a mongrel or a dog over three years old you could forget it. I took a greyhound there once which had been very badly treated but I was told that there was no way they could place the dog and that it would be put down the next day. There was no way I could launch a case for cruelty if the dog was killed by the RSPCA."

The centres also have kennels reserved for strays picked up in growing numbers by the police. Of the 200,000 dogs officially registered as strays by the police last year, only one in four were claimed back by an owner. By law strays must be held for seven days but, due to the pressure on kennel space, they rarely survive for much longer.

But there are things the Society could do immediately that would

[illegible]

ease the situation. After a lean period in the early 1980s, the RSPCA has become one of the wealthier charities as a result of a succession of large legacies. The Society currently plans to put part of its accumulated £40 million into an extension for its headquarters in Horsham, Sussex. There could still be plenty left over to provide a specifically London centre, saving some of the time the inspectors spend on long, and sometimes futile, journeys to the outlying homes.

In recent years some RSPCA branches in London have tried to move away from routine fund raising and set up animal shelters of their own. This development has in general been popular with the inspectors on the beat. It can give them another welcome option before having to destroy an animal. Headquarters, on the evidence, has been less enthralled. In the past 18 months two London branches with animal shelter policies have had to close down, and others are threatened.

meet the high running costs of an animal shelter often find themselves on a collision course with their own Society.

This is what happened recently in the north-east London branch which ran an animal welfare centre in a disused factory in the Wood Green area. It provided board and nursing for 120 animals, mainly cats, which would probably otherwise have been destroyed. The chairman of the branch, Gary Edwards, was a professional dog trainer; the secretary, Yvonne Treon, had experience of running an animal hostel before joining the RSPCA. After two years' operation they came to the conclusion that they could not make ends meet unless the quota arrears—some of which were inherited from a previous branch—were reduced or deferred. The branch committee was duly suspended.

When Mr Edwards protested the suspension at the RSPCA's regional conference, he was physically thrown out, and quoted as being worried about the safety of the animals because of the Society's track record.

Back in 1985 there had been a branch suspension at Gwent in South Wales, where there was a shelter which ran a non-destruction policy for 140 animals. The RSPCA became concerned about the number of animals being kept there and, in what the branch secretary Bernice Jones described as "a dawn raid", 30 animals were killed on the spot and 40 more were taken away. Given the pressure on resources, putting to sleep (PTS) has to be the main option when any large concentration of animals is disbanded.

In the case of the north-east London branch, the animals were rendered secure by Mrs

Most of London's 12 branches have made representations against aspects of the quota system. The RSPCA does sometimes give exemptions but the system as a whole seems to cry out for compassionate reform. There are branches like Cambridge and Nuneaton which can effortlessly pay their quota out of interest on their own money, but that is never going to be the case in the big city areas where the problem of cruelty to domestic animals is at its worst.

The strong woman of the Watchdog operation is Margaret House, a retired nurse, who keeps the detested newsletter rolling from her home near Gatwick. Her expulsion has, if anything, sharpened her views. She says: "The quickest way for the Society to get away from the awful business of killing healthy animals would be for it to concentrate its effort on reducing the number of unwanted pets being born." This would imply setting up a speying and neutering service through existing RSPCA establishments, undercutting present speying rates which range between £30 and £90. In American and Canadian cities the stray population had been halved by this method.

Mrs House says there is no reason why it could not be tried in London almost immediately. No reason aside from the 1939 agreement between the RSPCA and the British Veterinary Association which states: "The RSPCA will not neuter cats or dogs belonging to the general public. . . except in special cases."

Pressure from the Watchdog group has produced a review of the agreement. But indications are that it will do no more than expand the concept of helping some dog-owners on a means-tested basis. An RSPCA spokesperson said: "Frankly, we're not convinced that the clinic idea would work, even if the service was given free."

The famous RSPCA campaign poster of the piled dead dogs concludes with the severe question: 'What kind of society kills healthy dogs?' It also seems relevant to ask whether an animal protection society which wrings its hands while assisting in the slaughter is really doing all it can to make the situation better □



*If dinner hadn't already existed it would
have been necessary to invent it.*



Spain's formal ties with Britain stretch back to the 15th century. The London embassy—the first of any nationality to open in the city—was established in the 1490s during the reign of King Ferdinand and Queen Isabella. Today, the warm relationship between King Juan Carlos and Queen Sofia and the Prince and Princess of Wales is well-known and serves as a symbol of the continuing goodwill between the two countries.

Spain's embassy in London has changed address many times, just as its ambassadors have come and gone over the years. Currently Madrid's envoy to Britain is 57-year-old José Joaquín Puig de la Bellacasa. He and his wife Paz are a particularly attractive and enthusiastic couple. Despite the obvious pressure that accompanies such a demanding role, both of them appear warm, relaxed and very much "at home" in their Belgrave Square residence.

They initially came to Britain in 1971, when for three years Señor Puig de la Bellacasa served as First Secretary. After returning to Madrid as Private Secretary to the then Prince Juan Carlos and two years as Ambassador to the Holy See in Rome, he returned to Britain in 1983. Highlights of his posting so far have included King Juan Carlos's official visit to Britain in 1987, and the Queen's and Mrs Thatcher's visits to Spain in 1988. It is whispered that some important role in the Spanish government imminently awaits him back in Madrid.

The ambassador and his wife, who both speak four languages, have a hectic social round. Weekday lunch and dinner engagements are organised well in advance, and in the evenings they may hold formal banquets in the embassy dining-room for up to 48 people. They rarely serve Spanish food on such occasions because they feel it is unsuitable for elaborate dinners, but all the wine and sherry is specially shipped from Spain. Guests may be British politicians or ministers from other EC countries, businessmen and those concerned with the arts. Recent events have included parties for the distinguished Spanish tenors José Carreras and Plácido Domingo, who celebrated his most recent birthday at the embassy.

The Spanish Embassy may be the venue for such events as a grand ball in honour of King Juan Carlos; it is also very much a home to the Puig de la Bellacasa and their six children, aged between 28 and 19 (all of whom are pursuing law and finance rather than diplomatic careers). Its whole atmosphere is fresh and pleasant, helped by flowers. Every room seems to contain a wealth of treasures; among Señor Puig de la Bellacasa's favourites are the dining-room's 17th-century Flemish tapestries, two paintings in the main drawing-room from the school of Goya and another by Zacarías Gonzales Velázquez, and the ornate chest in the hall. The embassy is rich with works of art, many of them from the Prado and Spain's royal collection.

INSIDE THE SPANISH EMBASSY

The home of His Excellency Señor José Joaquín Puig de la Bellacasa and his family is one of London's most splendid embassy buildings. Overleaf, Hugh Thomas describes its history and treasures, with photographs by Ed Pritchard.



The Spanish Embassy, No 24 Belgrave Square, is situated in the south-west corner of this large and generously-conceived square, in London's West End. The house was the work of Henry Edward Kendall, a well-known and prolific architect said to have been "equally at home with Greek revival or Tudor Gothic". He built churches, workhouses, town and country houses and terraces. The patron who commissioned him was Thomas Read Kemp, a rich Sussex man, a Member of Parliament and passionate developer, as we would now call him. He is best known for his construction of that part of East Brighton known as Kemp-town, built on property he had inherited. Kendall also built the Esplanade at Kemp-ton for Thomas Read Kemp and, with imagination, one can perhaps detect just a touch of Brighton in the embassy building.

The house on the corner of Belgrave Square passed in the 19th century through a number of lessees, all titled. The last private tenant, the financier Baron Schroeder, sold the lease in 1928 to the then Spanish Ambassador, the Marqués de Merry del Val. He had been in London since 1913 and had come to find the old embassy, No 1 Grosvenor Gardens, both noisy and unfashionable.

Merry del Val, who came from a famous Andalusian family of Irish origin (a brother Rafael was at that time papal secretary of state), was dean of the Diplomatic Corps in London in the late 1920s. He was an immensely distinguished figure, a diplomat for whom the phrase "old school" might have been invented. He spoke English with no trace of an accent. He had taught the language to King Alfonso XIII, whom he subsequently served with unquestioning loyalty in exile in Paris.

Before this powerful ambassador moved to Belgrave Square, the Embassy of Spain had been established in a great many houses in different parts of the city since the 15th century, when the idea of a permanent embassy to London had been conceived by King Ferdinand II. The first Spanish ambassador, Rodrigo González de la Puebla—who was Jewish, like many of King Ferdinand's best advisers—so endeared himself to King Henry VII that the English king offered him as a present a choice between a rich bishopric and a rich wife: a level of generosity to departing ambassadors which English monarchs have not always subsequently matched.

The house in Belgrave Square was transformed into the present Spanish Embassy by the Parisian firm of decor-

ators, Alavoine, and by a French architect named Fernand Allart, who is said to have worked for no fee. These Frenchmen apparently found the building in a very poor state, with no heating, bad lighting, inadequate baths and so on. But they converted it into a suitable place for "an ambassador with four children and 15 servants". The main dining-room was extended by three and a half metres, the ballroom by two metres, and a new small dining-room was added. Alavoine used oak panelling to create the so-called *Salón Español*, a title which no one likes but which has remained, and they also found some admirable Flemish 17th-century tapestries for the dining-room. Furniture was chiefly bought at Maples or at Herraiz, in Madrid.

Merry del Val left when King Alfonso abandoned the Spanish throne in 1931. Since then there have been 11 ambassadors at 24 Belgrave Square. They have included what must seem to English experience, used as we are to regular career diplomats, a rather wide selection of people. For example, Merry's successor, who lasted most of the time of the Second Spanish Republic, was the novelist Ramon Pérez de Ayala, a great anglophile and a man of intellectual distinction. Regrettably, his nomination to the embassy finished for ever his era of creative original work. The ambassador during the civil war was Pablo de Azcárate, an honourable Spanish liberal from a great family of liberals, who lived the last 30 years of his life in exile.

Then came General Franco's first ambassador, the great nobleman the Duque de Alba, a man of colossal wealth, cultivated manners and considerable erudition. Alba established an excellent friendship during the Second World War with his remote cousin Winston Churchill to the great benefit of both nations, a friendship cemented by a series of lunches at the embassy in Belgrave Square. (The kinship derived from the fact that the first Duke of Marlborough's sister, Arabella Churchill, was an ancestress of the Albas).

After the six years following the war when Britain and Spain had no diplomatic relations, another nobleman of distinction, the Marqués de Santa Cruz, established a further great embassy at No 24, steering successfully between the shoals of suspicion always directed in England towards the regime of General Franco, backed by a deeper, historic anti-Spanish prejudice.

Though I had come to know Pablo de Azcárate during his exile in Geneva, I had the honour of starting to visit the Embassy in Belgrave Square in the days



The ballroom carpet was woven in Madrid at the Royal Tapestry Factory.



The Salón Español was created when the building became the Spanish Embassy in 1928. Its wooden ceiling suggests a Spanish palace.

of Santa Cruz. He was a phenomenon, with his marvellous erect carriage, white moustache, exquisite manners, fine seat on a horse, and admirable Oxonian English (Santa Cruz had been at New College in the 1920s). I once complained to him that the fourth-class Spanish railway trains had very poor electric light, so that one could not read at night. He looked at me a little strangely and then explained that Spaniards were much too intelligent to need to read in trains, they talked instead. At the time I wondered whether he had been making fun of me with this answer; subsequently I have wondered whether he thought that I was in some obscure way teasing him, since he cannot often have had occasion to meet people who travelled fourth class.

Of the ambassadors who followed Santa Cruz, the outstanding personality was Manuel Fraga, still the strongest politician on the Spanish right. Fraga likes to look on his time in London as a period when he learned some of the democratic arts which have served him well in his later, remarkably resilient, political life. I think he is the only Spanish ambassador to have published a diary of his time in an embassy and, indeed, he is one of the very few Spanish diarists who exist, since it is a genre not much practised in Spain. I remember visiting Fraga on a bleak, wintry day. Outside, a shivering crowd of demonstrators were keeping themselves warm by denouncing in violent terms the Spanish regime for the recent execution

FOUNDERS RESERVE PORT

Mature Vintage Character





Get away to it all.

YOU'LL BE AMAZED how refreshed you will feel after a short break.

And a 'Prestige Interlude' is just that, only more so.

Individually run and independently operated, no two Prestige Hotels are alike. Some are elegant and sophisticated, catering for travellers in the great metropolitan centres. Others are small and intimate country inns and houses, whose doors have been open

to visitors for centuries.

Famous for the highest standards of accommodation, service and cuisine, Prestige Hotels are as varied in style as they are similar in excellence. Our chefs prepare not only classic dishes but specialities of the area using local produce like wild salmon, oysters and game.

A 'Prestige Interlude' may only last a few days, but time for once is on your side. Whether you spend your time golfing, swimming, riding, fishing or just relaxing in beautiful surroundings, you will find a 'Prestige Interlude' is just what you need to recharge your batteries.

There are forty-three Prestige Hotels in Britain, Europe and the Caribbean, all of which welcome short stay guests. Thirty of them offer the special 'Prestige Interludes' that are

exceptional value. Whichever you choose, you will find the feeling of being a privileged guest in a private house is something we try hard to preserve.



For more details, a copy of our brochure or to make a reservation, call us on (01) 240 2200. Alternatively write to: Prestige Hotels, 353 Strand, London WC2P 0HS.



PRESTIGE INTERLUDES
The short breaks programme of Prestige Hotels





A 17th-century Flemish tapestry decorates the smaller of the embassy's dining-rooms, which is used for less formal dinner parties.

of the Barcelona anarchist. Puig. Fraga paid absolutely no attention to the noise though, in the Salón Español where we were sitting, it was almost impossible to hear anything that was being said.

The present ambassador, José Joaquín Puig de la Bellacasa, is an immensely experienced diplomat who, before his appointment in 1983, had already been private secretary to the king (when still prince in waiting), ambassador to the Holy See in Rome, and head of the Foreign Office during the first years of the new restoration. His embassy must be one of the most successful in Spanish history for during that time Spain has fulfilled nearly all her aims in foreign policy. She has entered Nato—with some reservations, to be sure—and

the European Community. Discussion about the future of Gibraltar has begun in a civilised manner, as might be thought appropriate between such allies as we now are for the first time since 1815.

Puig de la Bellacasa was also the impresario of one of the most successful of state visits to Britain, that of the King and Queen of Spain in 1986, the first since that of King Alfonso in 1905. As to his private achievements, all I can say is that some of my most enjoyable hours have been passed under his hospitable roof.

The visitor to this splendid embassy can, as a rule, expect to see about five or six rooms. First, there is the entrance hall in which hang series of pictures by the underestimated 17th-century painter, Juan de la Corte, a pupil and assistant of



The ambassador's wife with the Princess of Wales, Queen Sofia of Spain and her sister Princess Irene of Greece.

Velázquez. The scenes depict the victories of the Emperor Charles V. I once stood there with an English minister who pointed out that the pictures tactfully excluded any Spanish victories at that time over England. I, perhaps less tactfully, pointed out that Charles V did not feel it necessary to fight us in the early 16th century. No one seems to know where these pictures came from but the Marqués de Santa Cruz, a mine of information on matters relating to the Embassy, thought that they were probably presents from the Marqués de Misa to the old embassy when it was located in Grosvenor Gardens.

On the left of the entrance is the Salón Español, to which I have referred. It is a panelled room with an elaborately-arched wooden ceiling studded with gold motifs, which certainly suggests a Spanish palace in the days of Philip IV. One would hardly be surprised if Velázquez were to appear, palette in hand. Beyond, lies the ballroom, where the principal decoration is the magnificent carpet made in 1958 by the Royal Tapestry Factory in Madrid. It is a copy of the fine one in the Palacio de Oriente in Madrid and known as Las Bandas, the Orders, since it shows reproductions of different orders of Spanish nobility. In the main dining-room there are some fine 17th-century tapestries which belonged to the royal collection.

The pictures in the ballroom and in

the room leading to the small dining-room are all of the era of Goya, sketches, like so many of the master's own paintings in the 1790s, for tapestries. The artists are Goya's brother-in-law Ramón Bayeu, José del Castillo and Ginés Aguirre, painters who have become better known recently in London after the National Gallery's excellent exhibition devoted to Spain in the 18th century. I have always found these painters very appealing and am delighted to see them much more widely appreciated. These pictures were gifts or loans from the Prado.

The Spanish Embassy in London is not as sumptuous a house as those in Paris and Rome. The Marqués de Santa Cruz, who knew all these buildings, nevertheless thinks that the London embassy is more comfortable to live in than the others. I am sure that it is a more appropriate house to have in England, whose virtues are, or were always held to be in the past, those of understatement. Although it is not overpowering, the embassy does have a very powerful effect. To enter it coming in from the bustle of fashionable London outside, is to enter a calm, peaceful, warm place. I suppose, in 20 or 30 years, I have met hundreds of people there, many of them English but also many Spaniards. I see them in my mind's eye as golden acquaintances, framed for ever by this serious but elegant background □

*IN LONDON
THERE'S SIMPLY
NOWHERE ELSE
TO STAY.*



THE RITZ
PICCADILLY · LONDON

IT'S BEEN AN OVERNIGHT SENSATION FOR OVER 80 YEARS.

T

RINIDAD

WALK ON THE WILD SIDE

Colourful costumes, a sense of fantasy and lots of energy combine to bring the Trinidad Carnival to life, writes Marion Laffey Fox





Each year Trinidad's Carnival explodes like a shooting star on the West Indies' southernmost island. Although the actual celebration is measured in terms of days—the Monday and Tuesday before Ash Wednesday—it is more than that. In a broader sense this carnival is a happening that eclipses the senses and obliterates a feeling of time. It is an extravaganza *sans pareil*. Translating into the biggest party in the Caribbean, it causes locals to crow: "Oooeee, it's really good when it goes, that carnival."

In preparation for the kaleidoscope of events, small fêtes packed with music and dancing competitions begin in early January. This activity escalates until the week before Carnival when it reaches fever pitch. Then, each day is filled with strenuous judgments that winnow out the best in every category and reduce the number of hopeful prizewinners to a handful of talented finalists.

On the Saturday before Ash Wednesday, the Kiddee Carnival in Port of Spain, Trinidad's capital, features a parade and calypso competition for the mini-masqueraders. This energetic event showcases young revellers costumed as purple cats, hula dancers, golden angels or anything imaginable.

The Panorama, or steel band competition, is held in the Queen's Park Savannah, the city's central stage for performances and judging. After two full days of preliminaries, the top 10 groups are selected at the electrifying finals held on the Saturday night. On Sunday, which is called *dimanche gras*, eight top calypsoans compete for the title of Monarch; the King and Queen of Carnival are crowned, and the hotly contested title for champion band is bestowed.

Monday's dawn, joyfully named *J'Ouvert* and pronounced "joovray" marks the official start of the fantasy and flamboyance that is Carnival. It begins at precisely the moment the first gentle light flushes the dark sky. Men daubed with axle grease loudly cavort in hula skirts, shredded costumes or scanty

women's underwear. Musicians bang out rhythms on sticks and stones, wheel rims and hubcaps. They herald the special "dawning"; their primitive noise serves notice that the show is on.

For the next two days it seems as if all the 1.2 million islanders and thousands of tourists are dancing or "jumping up" to the compelling beat of calypso, mamba, samba, reggae and limbo. Seductive parades become masses of swaying mesmerised bodies irresistibly drawn together. Thousands of steel drums roll through the streets followed by strutting, preening dancers attired in fantasies of leathers and brilliant costumes.

Celebrants fill every city and village, but down-town Port of Spain resembles a swirling river of humanity; an eddy tinged with energy, power and music—fueled by silky rum. Revelers surge to the primeval beat culled from French, Spanish, Chinese, Indian and African influences. Many wave green fronds, an ancient symbol of fertility, as they gyrate to the dizzying demands of each song.

Food vendors presiding over steaming cauldrons and sizzling grills are every-



where, their indigeneous culinary offerings spicing the air with exotic scents. Participants might pause for a taste of the tangy food, washing it down with icy local beer or sweet coconut juice laced with rum. But the lilting calypso soon entices them back into the crowd.

If raw energy and sensuality crackle in a dramatic blend of African rhythm, dazzling colours and ancient European traditions, the scene bears little resemblance to its beginnings. The first carnivals, staged by French Catholic planters who came to the island in 1777, were dignified affairs. Their season of celebration, which lasted from New Year's Day to Ash Wednesday, included lavish masked balls, concerts and dinners, hunting parties and *fêtes champêtres*. Just before Lent the displaced aristocrats donned masks and costumes to parade in the streets, accompanied by musicians. Ironically, this bourgeois Bacchanal was restricted to the area's landowners.

After emancipation, in 1833, the carnival underwent a sudden and electrifying change; by 1839 the ritual was enthusiastically embraced by freed

slaves. Their infusion and delirious participation immediately popularized the road masquerade or "mas" and caused a writer of the day to describe the scene as "Versailles seen through tribal eyes". From that time status and rank were tossed aside and replaced with a sense of unity and *joie de vivre*.

Drums came to Trinidad with Hindu and African immigrants. But in the late 1930s, when natives discovered that discarded oil drums at the US Naval base at Chaguana Bay had infinite tonal capabilities, the music of Carnival was inextricably changed. By the end of the Second World War the finely-tuned but awkward-looking cans had emerged as the universal sound of the West Indies.

Today these instruments or "pans" are painstakingly hammered to key and tonal quality, making it possible for drummers or "panmen" to convert sounds that span tenor, cello and "boom" tones into 36 different notes.

Panmen are expert instrumentalists, but few can read music. Instead they play complicated pieces from calypso to Mozart by ear. Their bands, which sport

names like Rene- Sequins on parade: The costumes become more exotic every year, with their creators working for months, sewing thousands of the sparkling adornments to frames mounted on place of dazzling fruit, a starlit galaxy or a sea of macabre human skulls the result is always fantastic. Intense competition demands the pursuit of excellence. More than 8,000 male and female seamstresses work around the clock for months, in a frenzy of constructing and decorating the fantastic costumes.

Many win prizes, but all feel instant gratification as their band steps into the limelight. Dancers and panmen weave tales of bondage and freedom, hope and romance into the meld of carnival.

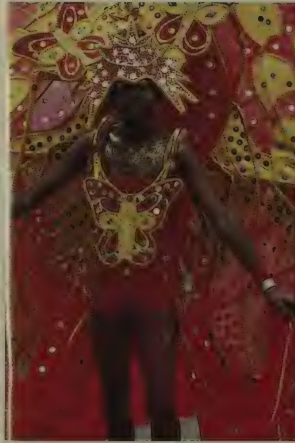
Then, at precisely midnight on Ash Wednesday, the carnival ends as abruptly as it began. A curtain falls over those who have been "nakin mas". And the planning for next year begins □

The face of fantasy emerges for a heady three days of music, song, dance and drinking. Costume designers, skilled in intricate wire-bending techniques, interpret myths and history to make their mark on the festivities.





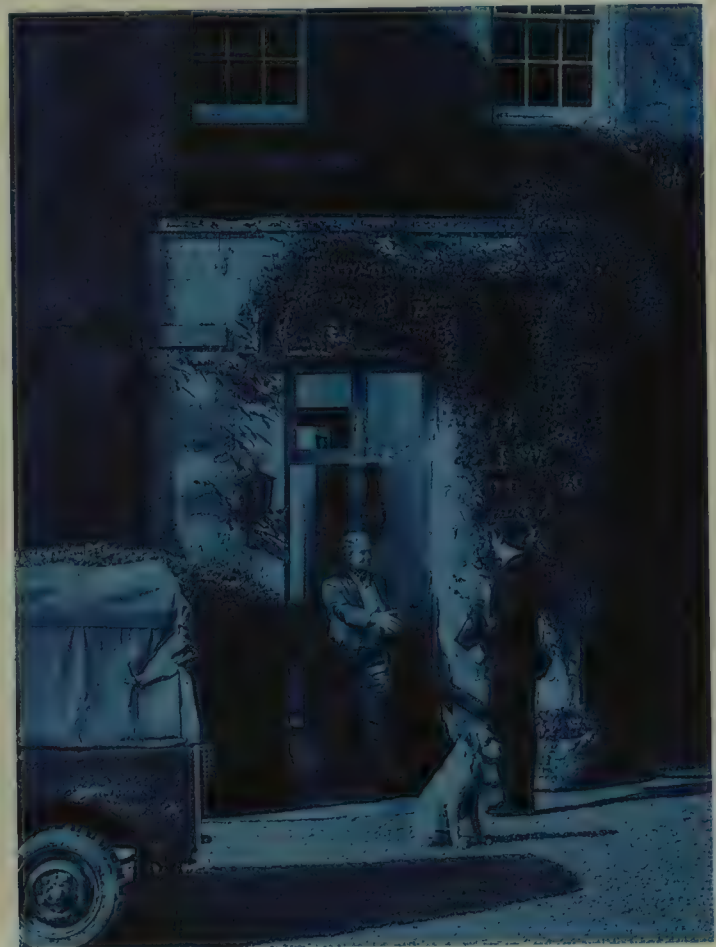
Young revellers add to the flamboyance and energy that make the carnival such an electrifying experience. The Kilder Karnival on the Saturday before Ash Wednesday brings vibrance to Port of Spain, where proud parents watch their children dance and march, twist and tango, in full regalia.



PHOTOGRAPHS BY
JOHN HILLELSON



AT COUTTS, WE TAKE STEPS TO ENSURE THAT OUR CUSTOMERS
FEEL AT HOME BANKING WITH US.



A Coutts Manager will go to considerable lengths to keep his customers satisfied.

For example, he may go from our Bristol branch to Wantage. From Eton to Epsom. Or, quite possibly, Fleet Street to Fort William.

In fact, he'll travel as far as his furthest flung customer.

So, you don't have to live near a branch to have the Bank on your doorstep.

Not that we would ever turn up uninvited. That's certainly not our style.

Our Managers will always go out of their way, whatever the mileage, for a customer with matters of particular importance to discuss.

It's all part of the Coutts' tradition of personal service.

No other bank offers its customers their own Account Manager, who is responsible for the smooth running of their account at all times.

We provide rather unusual bank statements too. Unlike those that give you little more than a column of figures to refer to, Coutts details each and every transaction in a way everyone can understand.

In plain English.

These narrative statements are normally sent out monthly. Or as often as you wish.

As you'd expect from people with nearly three hundred years of banking behind them, Coutts has a wealth of financial services to offer.

We can be your tax consultants, your investment managers, your executors or trustees, your insurance advisers or simply your bankers.

Doubtless, many banks would claim to offer as much, on an even greater, grander scale. But how far would they put themselves out (and about)?

If you would like further details, talk to Bruce McColl on 01-379 6262.



440 STRAND, LONDON WC2R 0QS.
Member of IMRO



CHRISTIAN HENNINGSEN

SPOTLIGHT ON RATTLE

In an age of conducting promiscuity, Simon Rattle stands for musical monogamy. Nicholas Kenyon meets a conductor who has rejected the life-style of an international maestro to build up his own orchestra to rival the best in the world

Simon Rattle is an unusual conductor, and that is putting it mildly. He does not earn half a million dollars a year from an American musical directorship and recording contracts. He does not tour the world with a repertoire of well-tried popular classics from Beethoven to Bruckner, neglecting all music written by living composers. He does not own four houses, including the obligatory tax haven, or a yacht. He runs a mile from endorsing wallpaper, advertising gold watches, and refuses to present *Simon Rattle's Music Night* of popular favourites on BBC1.

Instead he lives quietly in Islington with his wife, the singer Elise Ross, and their lively son Sacha. He has a flat in Birmingham, and to the media, impresarios and managers he is maddeningly unavailable—except when he wants to be. At the end of last year, after a heavy period of work including a stressful American opera debut in Los Angeles, he caught pneumonia. The press wanted to know more: was there a weak link here in his now legendary chain of successes? But nothing was forthcoming. Rattle is interested in presenting only his musical achievements, and his personality is important only insofar as it helps to further his musical cause.

Yet already, at the age of 34, he is among that small number of conductors who are in demand the world over because an electric current flows when they stand up in front of an orchestra, and great music-making is possible. Rattle has a genius for communicating both with performers and with audiences. But

he demands that the terms under which that happens are his. Which is why he is not interested in flitting the world having one-night stands with famous orchestras who may or may not respond to his very particular wishes. He is more than willing to give up the jet-propelled life-style of the international maestro in the search for a permanent, developing relationship with one orchestra. In an age of conducting promiscuity, Rattle stands for musical monogamy.

His chosen partner is the City of Birmingham Symphony Orchestra, whose conductor he has been since 1980 and which he has now raised to world-class standard (at least when he conducts it). He admits that when he took the job: "I didn't know how important it would be to be here." The relationship, which was immediately successful, has broadened and deepened and survived some problems over the nine years he has been in charge. But instead of regarding such a post as a stepping-stone to greater things in London or abroad, Rattle has totally committed himself to Birmingham and is building up the orchestra to rival the best in Berlin, Vienna or the United States.

This might be seen as a quixotic quest, but Rattle is nothing if not determined, and he does not mind what distinguished musical feet he has to step on in the process. He has turned down so many good offers over the last few years that his agent has probably lost count of them, but among the most prominent must be the succession to Giulini as music director of the Los Angeles Orchestra, the succession to Haitink as music director at Glyndebourne, and guest appearances at the Metropolitan Opera in New York. Even the renowned Berlin Philharmonic, Herbert von Karajan's orchestra, had to wait until last year—Rattle would not go there until he was ready.

You could call this arrogance, a refusal to admit there are things he can learn from these orchestras. But you can only admire his conviction that he knows when the time is ripe; in a carefully planned, albeit remarkably lucky musical life so far he has scarcely put a foot wrong in pacing himself and his achievements. Instead of becoming a television

personality, he uses the considerable leverage he possesses to support BBC2's desire to promote contemporary music on the box—Berio and Henze and Takemitsu—and to devise the sort of illuminating musical essay like the trilogy of programmes on Berlioz broadcast earlier this year.

The puzzles about Rattle are both personal and musical. Why is he so unlike other conductors? Why is there so little *prima donna* type temperament, so much unpretentious enthusiasm? There is no casually patronising attitude to the rest of the human race, just a desire to sweep them along with his latest musical find. Yet the temperament is certainly there, for it is reflected in the absolute concentration he compels from both audiences and players the moment he steps onto the conductor's rostrum. Of Simon Rattle, more than any other young musician, you can say: he is a born conductor. But how are conductors born?

The first time I encountered Rattle I was standing in a queue for a Covent Garden Prom performance with two friends, one of whom studied at the Royal Academy of Music. Suddenly a small whirlwind with a shock of unkempt hair bore down on us, and my friend was being persuaded by an intense young man with an unavoidable stare to take part in a forthcoming performance of a Mahler symphony at the Academy. The details settled, the whirlwind flew on down the queue. "That," my companion said with an air of finality, "was Simon Rattle." This was a scene which, I soon discovered, had been repeated literally hundreds of times during the years in which Rattle passionately wanted to become a conductor and used every ploy at his disposal to persuade people to play for him. It started when he was 15 years old, when he conducted his first charity concert and astonished the Spastics Fellowship in his native Liverpool by gathering together a full-scale symphony orchestra (including professionals from the Liverpool Philharmonic) and rehearsing them for five hours.

Rattle, from the beginning, had an extremely supportive home life (his parents and his sister are still among his most



CLIVE BARDA

enthusiastic supporters), and both his parents played the piano; Simon would tap out drum rhythms while his father played Gershwin songs. His first musical equipment was a drum kit he had when he was four; that soon broke up, but he became a percussionist, wedded to the exotic and noisy sounds of the modern symphony orchestra. He would assemble records and scores, and organise Sunday afternoon concerts at home when his willing family would be given percussion instruments and conducted in playing along with records.

Simon Rattle suggests that his enthusiasm made him something of an outsider: "I think I was a very solitary kid, probably rather strange because I was so obsessed with music, and I had very few friends of my own age until I was 11 and joined a youth orchestra. I was monomaniacal about music, in a way I'm not any more, thank God." When he was 11, he heard Mahler's Second Symphony in Liverpool. "It was the road to Damascus for me and it completely knocked me for six. I couldn't get it out of my mind for days, and I think in serious terms that's where the seed was sown." He has stayed with the work: the recording he made with the City of Birmingham Symphony Orchestra was voted Record of the Year in 1988 by *Gramophone* magazine.

So if people cast doubt on Rattle's career as a conductor and say that he has just been lucky, the answer is that he has not. He has had a burning desire to conduct from an early age, and learnt quickly that the only way you can become a conductor is by doing it again and again, by doing it badly and by watching others who are good at it; a process that Rattle seems instinctively to have understood. He says of his early professional days: "You have to make many, many mistakes. Whether you have to make as many as I did I don't know. I can

remember my incomprehension at not being able to get what I wanted. And you have to learn that 90 per cent of it is your problem. The problems for other musicians are quite different. At least they can play their instruments in private. We have to do everything in public."

Rattle did learn in public, but was ingenious enough to do so largely out of the London limelight. After his Liverpool childhood, he came to London to study at the Royal Academy, where he irritated the authorities by gathering large student orchestras out of hours, but then won a conducting competition. He did not need to win; he did not even need to enter, for his career was already moving off gently. But the prize was a couple of years with the Bournemouth Symphony Orchestra and Sinfonietta, touring widely around the West Country. It was Rattle's baptism of fire. He had problems, especially with the smaller orchestra in the classical repertoire. One of the interesting things about Rattle's taste is that it is based on the big 20th-century orchestral showpieces—Stravinsky, Bartók, Janáček, Debussy—rather than on Beethoven or Brahms with whom he is only now getting to grips.

But he learnt very quickly. He turned down some "big breaks"—prestigious concerts with the London Philharmonic when others cancelled—because "I couldn't have done it and I would probably be a bitter percussionist now if I had, because the orchestra would have seen through me." He took it quietly, and was soon doing some work in London with the Philharmonia Orchestra and the London Sinfonietta in contemporary music. Unlike some conductors who give up new music as soon as they become successful, Rattle has always argued the case for the new: "The repertoire is in a terrible state. Most conductors aren't really committed to contemporary music. In

London the question is usually 'Have we got time to get through it?' and the answer is usually 'No'. But that doesn't excuse conductors who are a bloody sight more powerful than I am, who travel the world without doing a scrap of music by living composers. That's the most dangerous thing for our musical culture."

Rattle has worked abroad, and has formed very happy relationships with the Los Angeles Orchestra, among others. He has explored opera at Glyndebourne—one of the most staggeringly successful products of that was the production of Gershwin's *Porgy and Bess*, just released on record. He makes very carefully selected London appearances, now usually with the London Philharmonic. He will finally make his long-awaited Covent Garden début in 1990, in Janáček's opera *The Cunning Little Vixen*. But he regards all these activities as secondary to Birmingham.

He abhors the way in which London dominates our musical life, and the assumption that everything should gravitate towards the capital. In Birmingham, he says, he has a permanent orchestra (paid too little, but he is trying to change that) with good rehearsal time, and sold-out halls so that he can programme adventurously. By 1991 he and his orchestra will have a purpose-built concert hall in the heart of the Birmingham city-centre regeneration. If, as well as the best young conductor in the world, Birmingham had one of the best concert halls, what would be the limits to its potential growth?

Rattle knows that in the future the role of orchestras in the country's musical life will have to change. Both the success of early music and the demands of contemporary composers are making a great difference to orchestras' way of life, and the days of the blockbuster symphony concert are perhaps numbered. But Rattle is prepared to be at the cutting edge of change—he is using an orchestra of early instruments this summer at Glyndebourne when he conducts Mozart's *Figaro*—and it is wholly unlikely that he will stagnate or become complacent. As one of his closest associates puts it: "We now have the most thrilling 40 years or so in front of us because his repertoire and his perception are just going to expand. He is well on the road to becoming one of the very greatest conductors, in the line of the very best conductors of the past." Rattle may shrug off such a verdict, but he is still likely to make it come true □

Nicholas Kenyon's book *Simon Rattle: The Making of a Conductor* is now available in paperback from Faber at £7.99. Mr Kenyon is chief music critic of the *Observer* and editor of *Early Music*.



The designs in the timber roof at All Saints' church in Martock include intricately carved angels.

early start the next morning, Bath is not only the most beautiful city in all Britain; it is also the most appropriately named. Had it not been for the quarter of a million gallons of water, heated to a constant 120°F, which have gushed forth from those extraordinary springs every day since the world began, the Romans would never have adopted it as they did or given it the buildings that have made it the most important classical site we possess. And yet, oddly enough, we love it for its 18th-century flavour, as exemplified by the Pump Room, from which we shall look down into the great Roman baths below and swallow the traditional three glasses of the spring waters, even if they do taste, as Sam Weller claimed, of lukewarm flat-irons. Then, to show our friends what Georgian town architecture can be, we shall walk to Queen Square, the Circus and thence down Brock Street for Bath's greatest *coup de théâtre*—the sudden, utterly unexpected revelation of Royal Crescent, the first of its kind in England and still the best.

After a quick visit to the Abbey—better outside than in, thanks to the delightful representations of Jacob's Ladder on the buttresses of the west front—and an even quicker lunch, we shall head for Berkeley Castle, from which the Berkeley family have been keeping watch over the Severn approaches for more than six centuries.

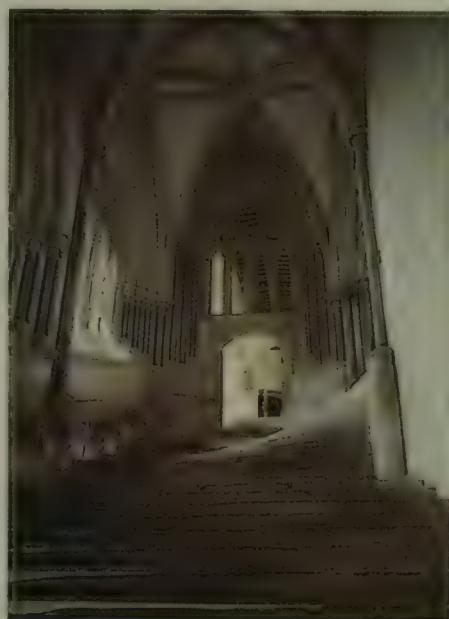
Parts of the fabric are older still: in 1327, in the little room above the 12th-century entrance to the keep, King Edward II received his particularly unpleasant come-uppance, and only 15 years or so afterwards the ninth Baron built the glorious hall, with its magnificent timber roof, which is still virtually unchanged and everything that a great medieval hall should be.

We shall hardly have time to see Little Sodbury (where Tyndale began his translation of the Bible) or Badminton (where the game was invented in the entrance hall and Grinling Gibbons decorated the dining room); but I shall not allow our friends to miss Dyrham Park, for no house tells us more about the style of furniture and decoration prevailing in the reign of William and Mary. There is nothing spectacular or ostentatious about it; but for the quiet dignity and distinction which would befit a cultivated English country gentleman of the late 18th century, it is hard to beat.

Early the next morning we shall head for Wells and perhaps the best-loved of all our cathedrals. The west front is the greatest medieval sculpture gallery in the land. Originally there were 340 statues, each in its own canopied niche; after nearly eight centuries about half of them remain. Once inside, we look in vain for sumptuousness or majesty, as the wonder of Wells is its warmth and serenity, with

three moments of high drama. The first of these is the trio of high arches at the crossing, each reminiscent of some huge monster—mouth agape, eyes staring, ready to gobble up the ungodly on the day of doom; the second is a flight of worn, uneven stone steps which, having risen for perhaps a third of its length, suddenly forks—part of it continuing seemingly endlessly into the distance, the rest sweeping round to the right, to the

The seemingly endless stone steps which split into two in Wells cathedral.





DAVID BEATTY

Salisbury cathedral, in all its glory, close to the centre of this lovely Wiltshire city.

Chapter House; and the third is the Chapter House itself, the slender ribs of the vault springing out like some irrepressible rocket from the central shaft.

Heading south again, we shall probably miss Glastonbury (too clinical nowadays for my liking) and go straight on, with a brief stop at the exquisite medieval manor house of Lyte's Cary, to Montacute, loveliest of all the great Elizabethan mansions and, like Dyrham, superbly

maintained by the National Trust. If the sun is shining, we may also look into the gardens of nearby Tintinhull; if not, we shall probably call at All Saints' church, Martock, whose timber roof would be hard to describe, but is guaranteed to leave the first-time visitor gasping. That should be enough, but if our friends are still asking for more, we might go back by way of another magical manor house, Sandford Orcas, near Sherborne.

*Another magical manor house:
Sandford Orcas near Sherborne, with its fine panelling and stained glass.*



BRYN CAMPBELL

On our third and last morning we shall strike off to the south-east, thus beginning the long, sweeping arc which will bring us back to London. Our first stop will be Longleat—too Victorianised to be worth visiting, but with a distant prospect that stops you in your tracks. From here we shall go straight on to the gardens of Stourhead, and the lovely Palladian house to which they belong—which so many visitors seem to forget about. We shall then head towards Salisbury. To me the cathedral is, like Longleat, better outside than in; and Wilton, wonderful house though it is, has been made hideous by its shameless surrender to the dictates of mass tourism. We hope, instead, to take our friends a mile or two south, to Longford Castle. It is not regularly open to the public, but Lord Radnor does not invariably bar his doors to parties who take the trouble to write in advance. It is a fascinating Elizabethan house, triangular to symbolise the Trinity, with fabulous furniture and pictures.

That should do it. If our friends have the stomach for any more, we might take them to visit Romsey Abbey, one of the noblest Romanesque buildings in all Europe, and even on to Broadlands. But long before then, I confidently believe, we shall have proved our point and, with any luck, have given them a memorable three days into the bargain. I hope so, anyway □



MARIA



TIA MARIA GOLD & BROWN. IRRESISTIBLY CARIBBEAN.

midnight blue, all-over
evening dress.
Strapless black and white
dotted satin evening
dress with white pique
underbodice.





FIT FOR A PRINCESS

Photographer Roger Stowell focuses
on royal couturier
Victor Edelstein's new collection

"Long is back," says Victor Edelstein of the dresses he showed for this summer. After a run of seasons when hem-lines soared, this is good news for the couturier who excels in lavish evening gowns. Edelstein is at his best with ample swathes of silk and chiffon. This season he is emphasising softly-belled skirts in sumptuous satin and, for day, cropped bolero jackets. As ever, the line is clean, unfussy and elegant—the simple but extremely sophisticated style that has endeared him to his most celebrated customer, the Princess of Wales.

Despite designing for some of Europe's and America's most glamorous and influential women, Edelstein's success has not turned his head. His charm and affability are well chronicled and he insists on being present at every one of his customers' fittings. By keeping his company small, and operating out of a small mews building in Kensington, he has far lower overheads than French designers. Standards of tailoring are high and embroidery is often done in Paris, yet his creations cost about a third of prices across the Channel.

Edelstein, who first studied to be an architect, worked for Biba and Christian Dior in London before setting up his own company some 10 years ago. Today he is operating at full capacity with around 60 regular clients, and, insistent on always providing the personal touch, finds he often has to turn custom away. He presents his collections first in London, where we photographed these dresses behind the scenes in between fashion shows on 20-year-old twin models Lortensia and Dortensia from Michigan, and then in New York. Will he ever go into ready-to-wear? "Why not?" says the designer.

*Silver silk faille
strapless short
evening dress with oyster
ruched midriff.
Pale pink silk faille
cocktail dress with
softly-belled tiered skirt.
Opposite page, light
green zibeline strapless
ball gown with wrap.*





IN SEARCH OF ELDORADO

Giancarlo Ligabue visits Ciudad Perdida, the Eldorado of the Tairona Indians, and meets some of their descendants in the Sierra Nevada in northern Colombia.



*Gold model of
the ceremonial raft from
which, according to
legend, the new chief (taim)
would cast rich
offerings of gold and emeralds
into the waters of
Lake Guatavita, Colombia.
Displayed in the
Gold Museum, Bogotá.
Length, 20 cm.
Muisca period.*

There are four of us strapped into the helicopter as we head over the coast from Barranquilla. I am beside the pilot while Viviano Domenici, an Italian anthropologist, is buckled in at the back next to Juan, our guide, who speaks Chibcha and will be our communication link with the local Kogi Indians. These are descendants of the Tairona Indians who once populated this area of Colombia.

The vivid blue Caribbean sea below us swings away as we fly over beaches, swamps and lagoons of brackish water.



Above, old engraving depicting el dorado, "the gilded man".

Opposite, a few of the 30,000 ornaments in the Gold Museum, Bogota: nose pieces, bracelets and necklaces made by the Colombian Indians before the Spanish conquest in the 16th century.

Then, as we turn south, we start climbing up the steep flanks of the Sierra Nevada de Santa Marta, the highest coastal massif in the world, which rises majestically out of the sea to a height of 6,000 metres in the north of Colombia. The triangular base of the massif spreads over 17,000 square kilometres and hidden in the heart of its forest are countless settlements originally built by the Tairona Indians and then abandoned some 500 years ago at the Spanish Conquest.

We are trying to find the largest of these, now known as the Ciudad Perdida or "lost city" which was rediscovered only in 1975 by Colombian archaeologists on the Sierra's north-eastern

slopes. Now a restricted area, it has become a magnet for treasure-seekers, a contemporary Eldorado. Some of the most beautiful and spectacular pre-Colombian artifacts, made by the skilled Tairona goldsmiths long ago, are known to have been excavated from this region.

Above us the bare, rugged tops of the mountains are patterned with patches of snow, even though we are not far from the Equator. The summits, with their sterile grandeur of naked crags, scree and glacier, are inhabited only by an occasional condor wheeling overhead. The dramatic variation in altitude means that there is a great range of habitats, from the lagoon filled with sea birds to the snowy wastes above. Below the exposed summits is a tropical rain forest shrouded in mist and populated with pumas, jaguars, tapirs, howler monkeys, bears and the awesome boa constrictor. It is in this dramatic setting that the Kogi Indians eke out a living remote from the white man's urban centres.

As we fly over the featureless expanse of rain forest carpeting the mountainsides with huge palms draped with lianas, we see an occasional cultivated clearing and sometimes an Indian hut nearby. "Marijuana," shouts the pilot above the helicopter's clatter, "the best quality in the world".

We realise that the pilot is not quite sure how to find the Ciudad Perdida. After he has scoured several valleys scarred by the torrential rivers pouring off the steep flanks of the mountains, at last I see a waterfall, part of the Buritaca river for which we have all been looking out. Nearby is a tiny clearing at the top of one of the forest ridges. We are all surprised to see how small the clearing is, for this former city was a centre for as many as 15,000 people in its heyday in the 1500s. Indeed it has been compared with Machu Picchu in Peru. But here the forest grows back so fast that by far the greater part of the city's remains are hidden under the thick canopy of trees.

We cautiously descend on to one of the semi-circular terraces covered with emerald grass. It is like going under the surface of a great green ocean. As our helicopter lands, soldiers with guns emerge from the surrounding forest and ask us our business. They approach us cautiously as this is dangerous country, with drug-running and marijuana-growing the most profitable industries, followed closely by grave-robbing.

Once we have established our credentials, they lead us down into the deserted city. The buildings were constructed with drystone walls using granite rocks pulled from the nearby streams. No mortar was used; the walls were held together only by the ancient skill of the





Top, Lake Guatavita, where the ceremony of "the gilded man", marking the appointment of a new chieftain, traditionally took place.

Above and right, the Ciudad Perdida or "lost city", built by the Tairona Indians high in the rain forest of the Sierra Nevada.

Tairona builders who wielded stone axes to clear the forest. Each group of terraces or platforms was laid out as a "district" linked to the next by short passageways and long flights of steps. Everything is perfectly integrated into its surrounding environment, the architecture flowing spontaneously with the natural curves of the mountainside.

We appreciate the beauty of the city as we wander down into the forest along its slippery, moss-covered, paved roads. We negotiate long flights of steps where no sun ever penetrates and where the air is so humid it is almost like walking under water. Some of the terraces were originally used for growing crops while

others were the bases for houses, none of which is standing now. The walls were arranged so that the water could drain off into special conduits; otherwise the whole city would long since have been washed away.

When the first adventurers reached Cartagena on the northern coast of Colombia in 1533 they found a complex and sophisticated civilisation that had been in place for 1,000 years. The Tairona Indians had constructed an elaborate system of roads, terraces and cities under the canopy of the rain forest. They were skilled goldsmiths, working gold collected from the streams and rivers that ran off the Sierra Nevada. They melted

the gold and sometimes combined it with copper to make a more malleable alloy called "tumbaga". No one is sure where they learnt their techniques; there is even speculation that goldsmiths somehow came from China or the Philippines bringing their knowledge with them. The Taironas' distinctive golden jewels have been found far to the north in Central America and they traded to the south with the Muiscas Indians for emeralds. They fashioned delightful frogs, manikins, jaguars and eagles. They themselves wore elaborate nose pieces, necklaces and breastplates of gold and when they died their ornaments were buried with them, often under the floors

or beneath the doorways of their houses.

When the Conquistadors raided the Tairona villages they found ornaments hanging on the doors, tinkling as they pushed them open. Thousands of Indians were ruthlessly slaughtered or tortured for their treasures and many of the adventurers died too, from tropical fevers or in native skirmishes. The Taironas fought back for 100 years but gradually they were forced to retreat higher up into the Sierra, destroying their road systems and bridges as they left, breaking their connecting links with the sea, and leaving their ghost cities behind them to be engulfed in the rain forest.

The Spanish conquest of South

America was fuelled by legends of Eldorado which first appeared in European literature in the early 1500s. The story originated from a ceremony that took place on Lake Guatavita some 70 kilometres from Bogota. This perfectly circular lake was caused by the impact of a meteorite, which may have been the reason that the local Indians held it in such awe. Whenever they were to appoint a new chieftain they held an amazing ceremony of "the gilded man"—*el dorado*. The prince would be covered with sticky clay and then plastered with gold dust and put upon a balsam raft heaped with gold jewellery and uncut emeralds. He would be rowed into



1919 - 1989

Capture all the prestige of the famous
Venice Simplon-Orient-Express in a jubilee timepiece



Celebrate the 70th anniversary of the world's most famous train with an elegant Venice Simplon-Orient-Express dress watch. Hand finished with an 18 carat gold plated case and leather strap, they reflect the ultimate in Swiss craftsmanship. Available in three colours, white, ochre and traditional blue, each is a limited edition, unique and numbered on the reverse. Priced at £560 for the gentleman's watch and £480 for the ladies', they are available from Collection Venice Simplon-Orient-Express, Suite 200, Hudson's Place, Victoria Station, London SW1V 1JL. Telephone: 01-928 9550.



the centre of the lake where he would wash himself and cast the offerings into the waters. One of the greatest treasures of the Gold Museum in Bogota is a gold model of such a ceremonial raft, about 20cms long, found near Lake Guatavita. This story achieved an almost mythical status and the fabled wealth of the Indians was extrapolated into tales of cities paved with gold. The race for Eldorado was on and thousands of European adventurers aimed to be the first to discover the fortune of "the gilded man".

Not surprisingly the Lake of Guatavita was a focal point for the Conquistadors. In 1562 Antonio de Sepulveda gained a contract from the Spanish authorities to drain the lake. He hacked a canal, known as "Sepulveda's cut", through the surrounding mountain but although he did recover some gold pieces from the edge of the lake it has never been successfully drained. Even today there are schemes to excavate it and search through the layers of sediment.

As we explore the hidden city, which is so pathetically reminiscent of the dead Taironas slaughtered for their gold, we look for their descendants, the Kogi Indians, who sometimes return here to wander through these haunted passageways under the jungle. Today there are none to be seen and so we climb back into the helicopter to visit some of their settlements nearby. We know that they are shy of contact with the white man, whom



they still regard as a potential enemy.

We set off to find them, flying in and out along the valleys of the Sierra, and see a Kogi village made up of a few huts in a grassy clearing. As we land nearby we can see only women and children and they eye us very cautiously. They are wearing coarse white cotton tunics, their black hair is long and untidy and they have a few beads hanging from their necks. Our guide tells us that the men are away from home tending their terraced fields higher up the mountain and will not be back until tomorrow: but perhaps they saw us coming and are staying out of sight. Now the Kogis live by cultivating maize, yucca and cotton and supplement

Top, a trio of Kogi Indians, descendants of the Taironas, clad in their traditional white cotton tunics.

Above, Kogi women and children in their village, where the circular huts resemble those once built by the Taironas.



their subsistence diet by hunting and collecting fruits from the forest.

We give them a present of some salted fish, which we know they enjoy. Ever since cutting themselves off from the sea by migrating into the upper reaches of the Sierra, they have had a passion for salted foods and fish.

It is hard to establish any human contact, still less a friendly approach, because they are wary of us but eventually a few come close, overcome by curiosity. We find that their circular huts are similar to those of the Taironas. On the tops of many of them there is a symbolic arrangement of sticks in the form of a halo. The house of the men is a sacred place where women may not enter; its shape symbolizes the whole metaphysical world as understood by the Kogis.

The most important figure in the clan is the witch-doctor, the "Maoma". He can foresee the future and read the stars, interpret the equinoxes and solstices and converse with animals. The Maoma's role is to chant the liturgies which stretch back to the time of the Taironas, using ceremonial axes and stone sceptres passed down from generation to generation.

Few of the Kogis have ever left their villages high in the Sierra but one head man tells us that he has visited Santa Marta and has met white men, the "younger brothers", there. But he returned to his village utterly convinced



that it was the centre of the world and that the Kogis, or "elder brothers", were the wise guardians of the world's well-being through their daily intercession with the gods.

The universe continues to exist, the Kogis say, because they make offerings to the Shibalaneuman, the mother of all gods. Their secrets are handed down from their ancestors and because of their intercessions the sun rises every morning and the universe follows its appointed course. They feel that the white man obeys only the laws of men, dishonouring those of nature. As we turn to leave, we wonder how long this blissful sense of security and wholeness will last □

Top, gold and bead necklaces and other items of jewellery and, above, a gold manikin, all fashioned by the skilful Tairona goldsmiths before the Spanish conquest.

THE MOUNT NELSON

One of the southern hemisphere's greatest hotels



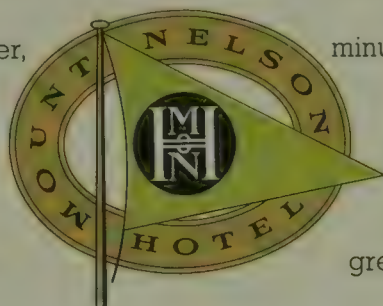
Orient-Express Hotels are pleased to welcome
Cape Town's finest hotel to their group.

The Mount Nelson is a fitting member,
continuing our traditions of
elegance and excellence. Built in


1899, it was to be bigger, better and
more luxurious than anything in the area. So it
was, and still is today. Recently refurbished, The
Mount Nelson has 150 rooms and 20 exclusive
suites all retaining the old-world spaciousness

and style. Set in 7 acres of magnificent gardens,
with the back drop of Table Mountain, yet just ten

minutes walk from Cape Town's shops,
theatres and galleries it truly is one
of the southern hemisphere's
greatest hotels.



For further information and reservations please
contact Venice Simplon-Orient-Express, Suite
200, Hudson's Place, Victoria Station, London
SW1V 1JL. Tel: 01-928 6000.

 ORIENT-EXPRESS HOTELS



EXOTIC FRUITS

Polly Tyrer suggests ways
of using some unfamiliar foods

The mere aroma of a rambutan or the perfume of a pawpaw can conjure up the sandy shores and lush forests that are the native home of such exotic fruits. As colourful as tropical birds, some prehistoric-looking in shape and size, all with flesh as sweet as their fragrance, exotic fruits have well earned their title as “food of the angels”.

We owe much to Christopher Columbus and his fellow explorers for discovering and introducing exotic fruits throughout the world. Many have been so successfully cultivated in the hotter countries that their distinct seasons have disappeared and they are available all year round.

As holidays are taken farther afield, favourite destinations, having moved on from the Costa Brava to Bali and now world-wide, people discover more of the hundreds of varieties of indigenous fruits. Similarly it is difficult now to consider that there is anything novel about a banana or pineapple, and recently mangoes and pawpaws have become almost as commonplace. New fruits are constantly being introduced of which a large assortment can be found in most supermarkets, and even more in specialist greengrocers’.

Serving newer and even more unusual exotic fruit has become part of today’s culinary one-upmanship. But sometimes the outer beauty hides a bitter-sweet flesh. Try a small quantity of the fruit beforehand and make sure how it should be used and how to judge its ripeness. If in doubt no one can go wrong with mango, pawpaw or passion-fruit—they may not win points for originality but their exquisite flavours are difficult to beat.

Ripeness is of the essence. Exotic fruits do not travel well and spoil easily, and so are harvested when underripe. Much of the fruit available in supermarkets needs to be allowed to ripen at home. Even so, the flavour is sometimes not as “full” as that of fruit ripened on the tree.

In the modern, health-conscious world exotic fruits make a luxurious but healthy dessert. Serve chunks of fruit arranged in rows on a bed of ice. Make a sauce of puréed mango and passion-fruit and serve it with wedges of assorted fruit. In fact, exotic fruits are so good eaten raw that I often wonder why anyone bothers to concoct complicated dishes with them. Of course there are a few exceptions—the recipes for my favourites are shown overleaf.

Succulent and exotic, this cluster of lychees and the hairy rambutans would add excitement to any fruit salad.



PHOTOGRAPHS BY KOGLER STOWELL

SELECTION & PREPARATION

BABACO is one of the most recent exotic fruits to find its way to the supermarket shelf. It is a relative of the pawpaw and looks like a giant star fruit. When ripe the green skin turns completely yellow. Both skin and flesh are edible and are best eaten raw. The flesh is seedless and fresh-tasting with a sharp strawberry flavour. Even slightly underripe, the fruit is delicious. It may be kept for up to four weeks in a refrigerator.

CARAMBOLA OR **STAR FRUIT** has become a familiar sight in the shops over the last two years. It has a thin, waxy skin that ripens to yellow-green or plain yellow. The flesh is translucent, crisp, and lemony to taste. But its main charm is the distinctive shape. With five ribs running along its length, it may be cut into attractive star-shaped slices. It is there-

fore best in fruit salads or as decoration for meat dishes or desserts. It is wonderful as an infusion for fruit syrups or sauces, or try serving a thin slice in drinks instead of a piece of lemon. Carambola are often sold wrapped in clingfilm, for protection, as the ribs bruise easily. Trim any bruises with a sharp knife and remove the seeds.

CUSTARD APPLE is the fruit of the large family of *Annona* trees. Lumpy and oval-shaped, it can weigh up to 2kg. The fruit is soft and the skin fragile when ripe. Its creamy flesh is sweet and tastes faintly of banana custard. It is best eaten raw, spooned out of the shell, leaving aside the dark seeds. The strained flesh of very ripe custard apples makes a good sauce.

DURIAN is native to Malaysia and Indonesia and refuses to be cultivated else-

where, so it is seen only occasionally in the West. One fruit can weigh up to 5kg. Inside the spiky green or yellow rind, pale yellow flesh grows in segments, each containing large, brown seeds. The fruit is eaten raw. If you manage to find a durian, store it in the garden shed—it has a very pervasive aroma.

GUAVA looks like an odd-shaped apple, with a powerful, musky smell. The skin should be peeled and the pink or pale yellow flesh has the grainy texture of an underripe pear. Unless eaten on its home territory, guava is one of the few exotic fruits to benefit from being cooked. It is most familiar as guava jelly, served with roast meat. It is delicious cooked with pork and it is good in pies or soufflés.

KUMQUAT originated in China. Though

TWO OF THE FINEST RETREATS – ANYWHERE IN THE WORLD




WINDERMERE ISLAND CLUB, Eleuthera, Bahamas.



LODGE AT VAIL, Vail, Colorado.

For further information and reservations please contact Venice Simplon-Orient-Express,
Suite 200, Hudson's Place, London SW1V 1JL. Tel: 01-928 6000.

 ORIENT-EXPRESS HOTELS

it looks like a miniature orange it is not a citrus fruit. Eaten whole, raw it has a sweet-sour flavour that is something of an acquired taste. Kumquats can be made into pickle or chutney or cut into wedges and served with fish. They should be firm and shiny, and can be found nearly all year round.

LOQUAT is also native to China, and is similar in appearance to an apricot and in taste to a lychee. The flavour varies with ripeness from slightly acidic to sweet and very sweet. The skin, though edible, is tough and the fruit is better peeled. The five smooth, brown stones in the centre should be discarded. Loquats are usually eaten raw or poached. If the latter, they are better peeled after cooking, and adding a few of the stones to the poaching syrup gives a delicious almond flavour. The fruit is available in the summer.

LYCHEE has a prickly, red shell and white fragrant flesh that is sweet to just the right degree. In the centre is a beautiful, shiny stone. Lychees are available most of the year, but avoid any that are shrivelled-looking. They can be served with meat and in sweet or savoury salads. I like to serve lychees with cheese, instead of grapes. The fiddly process of peeling them is a good source of amusement.

MANGO is the king of exotic fruits. It is usually kidney-shaped but can also be round or oval. Mangoes ripen to an assortment of colours, those found here being usually green or yellow, with a pinkish blush. A ripe mango will give only a little when pressed. Store in a cool place for several days to ripen, or keep already-ripe fruit in a refrigerator. The yellow flesh is juicy, fragrant and exceedingly exotic in flavour. In the centre is a large, flat stone. Mangoes are excellent raw and in ice-cream and mousses, or cooked with chicken.

To prepare a mango, make a cut lengthways around the centre. The stone is discarded and the flesh can be scooped from the two halves with a spoon. Alternatively the flesh can be scored into diamonds with a sharp knife and the fruit turned inside out to push the flesh uppermost so that it looks like a hedgehog. If using the mango raw in a salad, peel it, then cut the flesh into neat slices.

The texture of a mango makes particularly good ice-cream. It freezes without forming many ice crystals and so there is no need for constant stirring.

MANGOSTEEN has such an exquisite flavour that it should only be eaten raw. Difficult to cultivate outside South-East Asia, it is a rare sight even in specialist shops. Beneath the aubergine-coloured,

leathery skin, with its thick layer of pith, the flesh is juicy white, translucent and divided into segments. The flavour defies description but is something of a strawberry/peach mixture. To eat a mango-steen make a cut around its "equator", through the thick skin and pith. Carefully lift off one half of the skin and remove the segments.

PAPAYA OR PAWPAW can be found here all year round. It looks like a large greenish-yellow pear. Ripe fruit should give a little when squeezed; the skin may be blotchy but should not be soft. The flesh is firm and fragrant and in its centre is a mass of gooey black seeds. These are usually discarded although, crushed, they have a mustardy flavour and can be used in salad dressings. Papaya, cut in half and served with a wedge of lime, makes a wonderful start to breakfast. It should be peeled if used for fruit or savoury salads. It is particularly good cooked with meat as it contains the enzyme papain, a meat tenderizer. Underripe papaya can be used like marrow, to make pickles or preserves.

PASSION-FRUIT is about the size of an egg, with a purple, wrinkled shell that is full of delicious seedy pulp. Another version, known as grenadillo, is now appearing in the shops. It is large with smooth, orange skin. Most fruit sold is ripe and can be stored for two or three days. The seeds are edible but crunchy. The pulp can be sieved but this is a chore and some of the flavour is lost. It makes excellent sauce.

PERSIMMON looks like a large, beautiful, orange tomato. But beware: at this stage it is not ripe and tastes sour. The fruit needs to look old and wrinkled before this bitterness disappears. Israel has cultivated a new version, the sharon fruit, which is seedless with an edible skin, whereas the tough skin of the persimmon should be peeled. Persimmon can be used in cakes and pies or in savoury dishes, treated rather like an avocado.

PHYSALIS OR CAPE GOOSEBERRY is a native of South America but has been so much cultivated near the Cape of Good Hope that it has adopted that name. The shiny, gold berries are contained in papery, lantern-like husks, and are usually on sale during winter. The berries make delicious pies or flans but are usually used to make petits-fours. The pretty husk is split and peeled back, then twisted up the stalk for decoration and the berry is dipped into fondant icing.

POMELO is the grandfather of the citrus family. Thick greenish-yellow rind covers the coarse, segmented pink or

yellow flesh. The fruit will keep for several weeks in a cool place. Peel a pomelo like an orange but make many more cuts and pull the skin away in strips. Remaining pith and membrane can be removed with a sharp knife. Use, like grapefruit, in sweet and savoury salads.

RAMBUTAN resembles a hairy lychee, though the flesh has a little less flavour. The large central seed should be discarded. Rambutans are available in summer and are best used straight away. Treat them like lychees. If preparing a rambutan for a fruit platter, peel half of it and arrange it with the flesh side up.

SAPODILLA looks like a small, slightly shrivelled potato. The flesh is granular, pear-like and sweet. Sapodilla seeds have little hooks and should not be eaten. The fruit is available most of the year. Ripe ones are quite soft. They make good ice-cream, fools and mousses.

TAMARILLO OR TREE TOMATO may easily be mistaken for an exotic-looking plum. The bright red flesh is full of black seeds and tastes pleasantly sour. When ripe the fruit will give a little, and it can be stored in a refrigerator for about a week. The tough skin can be removed by dunking in boiling water for two or three minutes. Tamarillos can be used to make ice-cream or may be added to yoghurt.

□ Safeway is one of the best places to find exotic fruit in Britain, with an excellent selection at most stores. Or have exotic fruit delivered to your door in a presentation basket. Call Telefruit on 01-403 0555 or Fresh Ideas on 01-770 7794. Baskets start from just over £20.

RECIPE IDEAS

FROZEN MANGO MERINGUE WITH PASSION SAUCE

For the mango ice-cream filling

1 very ripe mango
¼pt/150ml double cream
2oz/50g icing sugar, sifted

For the meringue

2 egg whites
4oz/100g caster sugar
a little demerara sugar

For the sauce

¼pt/150ml water
2½oz/115g granulated sugar
grated rind and juice of ½ lemon or lime
3 passion-fruit

To make the filling, peel the mango and cut the flesh away from the stone. Purée the flesh. Lightly whip the cream and fold in the purée with the icing sugar. Turn the mixture into a chilled tray and

freeze, whisking once or twice with a fork.

For the meringue, set the oven to 100°C/200°F gas mark $\frac{1}{2}$. Cover a baking tray with a sheet of greaseproof paper brushed lightly with oil. Whisk the egg whites into stiff peaks. Add a tablespoonful of sugar and continue to whisk until very stiff and shiny. Fold in the remaining sugar. Spread two-thirds of the meringue mixture on the greaseproof paper in a circle of about 7in/18cm in diameter. Spoon or pipe the remaining third into even-sized mini-meringues. Place the tray in the oven. The meringues are done when light and dry and the paper can be easily peeled off. The small meringues will take about 1½ hours, the large one about 2 hours.

To make the sauce, put the water, sugar and grated rind together in a pan. Heat slowly until the sugar is dissolved then simmer until the mixture becomes syrupy. Allow to cool. Cut the passion-fruit in half and scoop the pulp into the sugar syrup. Add lemon or lime juice to taste. (The sauce should make a sharp contrast to the sweet meringue.)

To serve, place the ice-cream filling in the refrigerator for 40 minutes to soften before serving. Spoon over the meringue base. Make a border on top with the mini meringues and hand the passion sauce separately.

Serves four.

EXOTIC FRUIT SALAD

1 mango
1 carambola
12 lychees
1 papaya
4 passion-fruit

For the syrup

100g/4oz granulated sugar
 $\frac{1}{2}$ pt/300ml water
1 cardamom pod, 2 allspice, 4 coriander seeds, crushed
1in/2cm piece of cinnamon stick
1 bayleaf
juice of 1 lime

For the syrup, put all the ingredients, except the lime juice, together in a pan. Set over a low heat, allow the sugar to dissolve, then simmer until the mixture becomes syrupy. Cool, strain and then add the lime juice.

Peel and slice the mango. Slice the carambola. Peel the lychees, cut them in half and remove the stones. Peel, deseed and cut the papaya into wedges. Halve the passion-fruit and scoop out the pulp. Keep any juice that is lost from the fruit during preparation, and add it to the syrup for extra flavour.

Put the prepared fruits in a bowl, pour over the spiced syrup and chill before serving.

Serves four.



Clockwise from top left: pawpaw, mangosteen, star fruit, passion-fruit and kiwi fruit.

APPLE AND GUAVA CHEESECRUST PIE

1 lb/500g cooking apples
2 guavas
1oz/50g butter
2-3oz/50-75g caster sugar
1 level tsp ground cinnamon
squeeze of lemon juice
For the crust
4oz/100g plain flour
2oz/50g chilled butter
2oz/50g double Gloucester cheese, grated
1 tsp caster sugar
1 egg yolk
a little cold water
milk
whipped cream for serving

Peel and core the apples and cut into 1in/2cm cubes. Peel the guavas and cut into cubes of similar size. Melt the butter in a saucepan, add the fruit and cook over a low heat until slightly softened. Add the sugar, the cinnamon and lemon juice. Turn into a pie dish and leave to cool.

Meanwhile make the pastry. Rub the butter into the flour and add the grated cheese and sugar. Bind with the egg yolk and enough water to make a soft, but firm, dough. Roll the pastry out thinly. Cut a strip a little wider than the rim of the pie dish. Brush the rim with water and press down the strip. Brush the strip with water and lay over it the piece of pastry. Press it down firmly and trim the excess. Crimp the edges by pinching between the thumb and forefinger. Make a small hole in the centre of the pastry. Chill for at least an hour before cooking. Heat the oven to 200°C/400°F/gas mark 6. Brush the pastry with a little milk. Bake for 20-30 minutes or until the pastry is golden brown and crisp.

Serve hot or cold, with cream.

Serves four.

CHICKEN BREASTS WITH PAPAYA

4 boned chicken breasts
2 tblsp cooking oil
 $\frac{1}{2}$ oz/15g butter
1 medium onion, finely chopped
1in/2cm piece fresh ginger, finely chopped
1 clove garlic, crushed
1 tsp mild curry powder
 $\frac{1}{2}$ pt/300ml chicken stock
salt and ground black pepper
3oz/75g creamed coconut (in a block)
1 small, ripe papaya
juice of $\frac{1}{2}$ lime
wedges of lime to decorate

Heat the oil in a heavy-based frying pan. Add the butter and, when it is sizzling, fry the chicken breasts on both sides until golden brown. Remove the chicken and set aside. Fry the onion, ginger and garlic until soft and golden. Stir in the curry powder and continue to cook for 1 minute. Add the stock and bring to the boil, stirring continuously. Season with salt and black pepper.

Return the chicken to the pan, cover and simmer for 30-40 minutes, until it is tender.

Meanwhile peel the papaya, remove the seeds and cut the flesh into slivers about the same size as the lime wedges. Cut the creamed coconut into small pieces.

When the chicken breasts are cooked, lift them out on to a warm serving-dish and keep warm in the oven. Add the creamed coconut to the sauce and stir until dissolved. Add the papaya and simmer for 5 minutes. If the sauce is too thick add a little extra water.

Pour the sauce over the chicken breasts and decorate with the lime wedges.

Serves four.

BAL DU MOULIN ROUGE

Paris

The New "Hit" Show



FORMIDABLE

THE 100TH ANNIVERSARY CELEBRATION

CABARET - RESTAURANT ★★★★★

PLACE BLANCHE - 75018 PARIS

RESERVATIONS - Phone (1) 46 06 00 19 and Agencies - Telex Morouge 642 978 F - FAX (1) 42 23 02 00

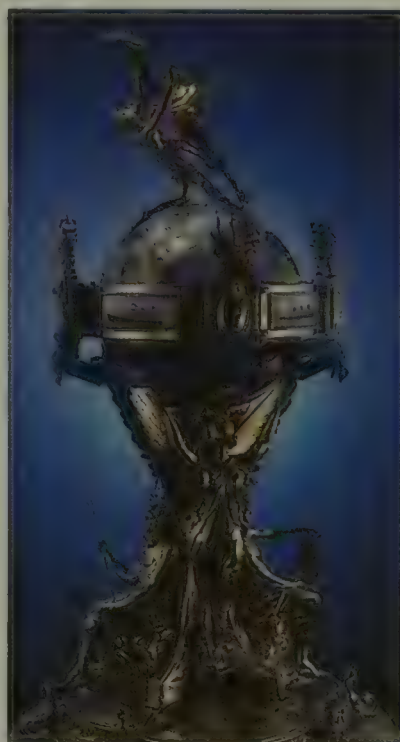
A NEW CHALLENGE FOR THE BLUE RIBAND

The great transatlantic race is on again

Ever since steam ships began to ply the Atlantic they have vied to be the fastest across. In 1838 the *Sirius* proudly steamed into New York harbour having made the first crossing in 18 days and 14 hours, closely followed the next day by Brunel's famous *Great Western*, specially built at Bristol for the Avonmouth-New York run. In the era of great transatlantic liners, challenges for the Blue Riband became almost commonplace. In 1907 the *Lusitania* carried off the honours; a month later she was trounced by the *Mauretania*, which went on to beat her own record seven times. Other great holders of the Blue Riband include the *Rex*, *Normandie*, *Queen Mary* and the SS *United States*—the last passenger ship to take the official honours when she crossed in July, 1952. Then came the jet aircraft. The great tradition, it seemed, was dead.

Now after sitting in a Long Island museum for 37 years, the Hales Trophy for the Blue Riband of the Atlantic is up for competition again. This May several challengers formally announced that they would attempt to smash the SS *United States*'s record. It took three days 12 hours 40 minutes at an average speed of 35.59 knots on a route of 2,949 nautical miles from the Ambrose Light Vessel to the Bishop Rock Light, Isles of Scilly.

But it is not just a question of successfully speeding across the Atlantic, as Richard Branson discovered when *Virgin Atlantic Challenger II* sliced some two hours off the *United States*'s crossing time. Contenders intent on the Hales Trophy must first meet the strict conditions laid down by Harold Keates Hales when he



The trustees of the Hales Trophy have just issued the following challenge:

THE RIGHT HONOURABLE DONALD EUAN PALMER HOWARD BARON STRATHCONA AND MOUNT ROYAL to all adventurers of the sea sends GREETINGS.

To honour and give full effect to the noble and inspired intention of the late Harold Keates Hales, Member of Parliament, that his trophy should serve as a stimulus to the craft of speed and mechanical perfection, I do now challenge all-comers henceforth to send forward their ships in free, fair and friendly competition for the Hales Trophy for the Blue Riband of the Atlantic, which the Trustees will award to the owners of that ship which, having complied with the Rules, shall for the time being have crossed the Atlantic either from east to west or from west to east on one of the normal courses at the highest average speed.

GOD SAVE THE QUEEN.

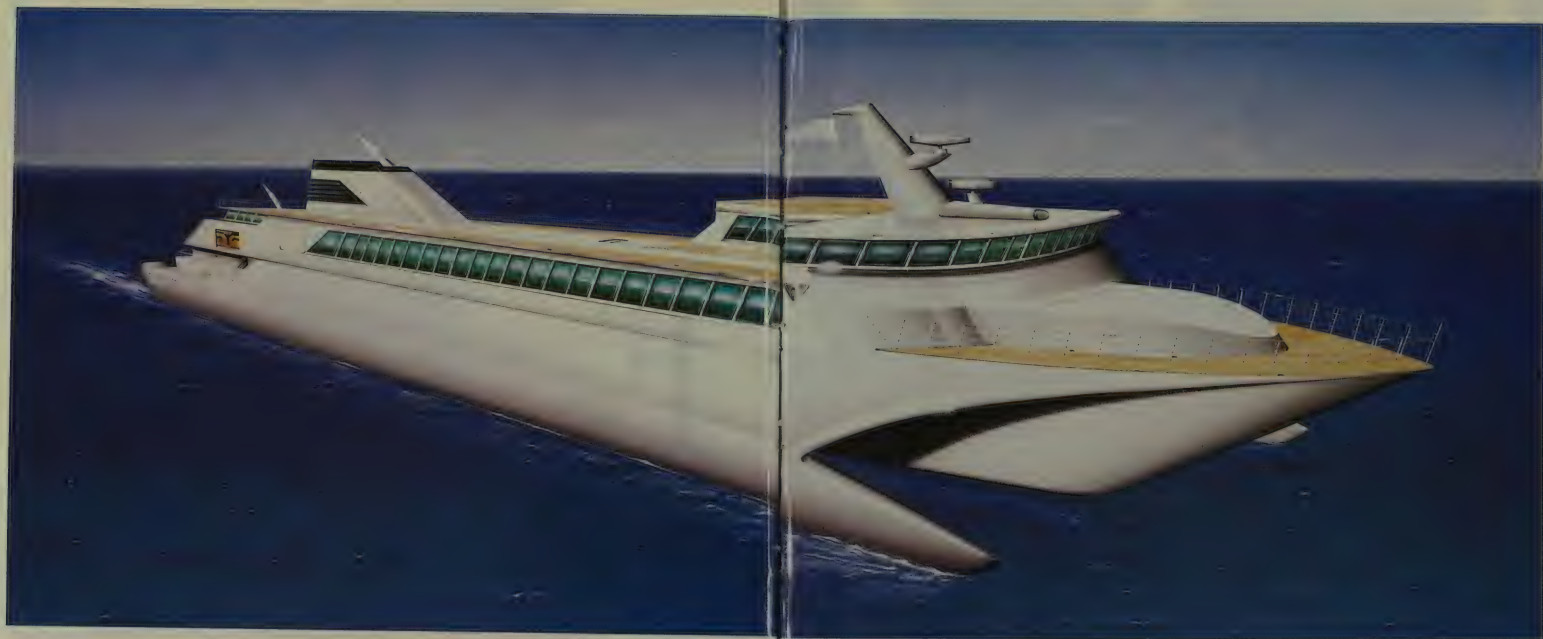
introduced his four-foot-high confection of silver, onyx and gilt in 1935.

At that time, the thought of craft being specially built to mount a speed challenge never entered Hales's mind. His trophy was designed for passenger-carrying vessels (which he defined as "a ship carrying 12 or more people paying for passage employed in a regular trade"). He added: "In no event shall the desire to obtain an award of the Trophy be made the occasion or excuse for high speed in circumstances which might endanger the safety of the ship or its crew or passengers."

Apart from this trophy, Harold "The Card" Hales MP is remembered for the occasion when he interrupted a House of Commons debate on fishing by pulling a dead herring from his bag and waving it at his opponents. In his autobiography he states that he set out in life with three aims (all of which he achieved): to save £10,000, to become MP for his home town and to "present a trophy, which would serve as a stimulus to the craft of speed and mechanical perfection which I have loved so well". He decided to offer it for "the ship making the quickest Atlantic passage".

The Hales Trophy was first won by the Italian Line's *Rex*, a source of some embarrassment to its donor since by the time a suitably ostentatious presentation ceremony had been organised in Genoa, the record had already been toppled by France's *Normandie*. Hales got round the problem by stipulating that each winner could hold the trophy for a minimum of three months. The festivities went ahead and Mussolini sent Hales a personal letter of thanks.

Soon after, the *Queen Mary* clipped several hours off the *Normandie*'s record, but Cunard refused the trophy, saying they were not in the business of racing. (Ironically it was rumoured that some years later their *Queen Elizabeth* made a secret but unsuccessful attempt to win the trophy.) For several years the trophy vanished, believed to have perished with the *Normandie*. But in 1951 it was traced



to the silversmith's at Hanley, Stoke-on-Trent, who originally made it—just in time for the SS *United States*' historic crossing.

Following Richard Branson's sabotage first challenge in a power boat in 1985, steps were taken to appoint eight new trustees, as the last of the original ones had died in 1963. The chairman now is Lord Strathcona and Mount Royal, a former Minister of State for Defence, and the secretary is Commander Michael Ranken, director of the British Maritime League. Richard Branson's second attempt in 1986 was not ratified for the Hales Trophy as the boat did not qualify as a passenger ship and she had to refuel during the voyage.

Adapting Harold Hales's original criteria for today's challengers has proved quite complicated. At all times, however, his strong emphasis on safety has provided the ultimate guideline. The trustees have agreed that self-sufficiency of the craft is paramount: refuelling in the Atlantic, one of the world's most hostile

stretches of water, could prove disastrous.

There are currently several new challengers for the Blue Riband but they are unlikely to be eligible for the Hales Trophy if they are not designed as passenger craft or will need refuelling across the Atlantic. The Italian company, Azimut, has a vessel which may be trying a speed challenge in June. At the moment it is uncertain whether this craft qualifies for the Hales Trophy as it is not built for passenger traffic. Another challenger may be Nigel Irens with an advanced model of his *Ilan Voyager*. Built in Bristol, the *Ilan Voyager* prototype, an amazingly long and thin, single-hulled power vessel of 70 feet, with out-riggers on both sides, has just circumnavigated Britain in record time without refuelling. The production model (not yet built) will be twice the size and may make the challenge in 1991. Tom Gentry and land speed record-holder Richard Noble have also put in challenges.

James B. Sherwood of Sealink British Ferries Ltd plans to chase the honours

with one of two new high-speed passenger/car wave-piercing catamarans currently under construction in Tasmania. His challenge is the only one that the Hales Trophy trustees have said seems almost certain to be accepted.

The catamarans are scheduled to enter service in Britain or in the Mediterranean, in the summer of next year. On their way to Europe from Australia in 1990 they will travel via the Panama Canal, making their Blue Riband attempt for the Hales Trophy on the final leg of the journey. When asked if the plans to be on board during the challenge James Sherwood laughs: "It's too early to say, but I do intend to travel on one of them for at least a part of the journey from Australia to Europe."

The Sealink British Ferries catamarans, which at 71 metres long are capable of carrying 450 passengers and 85 cars, have been developed by Robert Clifford of International Catamarans (Tasmania) Pty Ltd and naval architects Hart Fenton of London. How some of the

An artist's impression of Sealink British Ferries' challenger for the Hales Trophy for the Blue Riband.

The world's largest wave-piercing catamaran, currently under construction in Tasmania, it can carry 85 cars and 450 people. Its transatlantic crossing is planned for next spring, when it is expected to carry a crew of 10, plus 12 passengers. It should take around three days to complete the passage.

world's most advanced sea-going vessels came to be built in Tasmania, a quiet island off the southern coast of Australia, is a complicated story. It all began when one of the supporters of the Hobart Bridge, the city's main artery, was knocked down by a freighter. Clifford saw an opportunity to start a profitable catamaran

service across the River Derwent. Encouraged by the financial success of his ferries, Clifford teamed up with marine architect Philip Hercus to develop catamarans which could provide better, faster and more economical ferry services. Today, Clifford's company is the world's major supplier of commercial ferry catamarans and has a special shipyard devoted to building its new wave-piercers.

The design of the new craft is markedly different from the two passenger catamarans operated by Sealink between Portsmouth and the Isle of Wight. As its name suggests, its uniquely shaped twin hulls slice through the waves instead of riding them. These hulls are joined by an arched bridging structure incorporating a central third hull, held clear above the waterline in calm seas, to provide extra buoyancy. Its innovative design, tested in Vienna's Model Basin, means the catamaran will be able to operate in conditions when its nearest rivals—hovercraft, jetties and more conven-

tional catamarans—are forced into port.

Fashioned out of welded aluminium the wave-piercer is propelled by four turbo-charged diesel engines driving water jets which can generate a service speed of 35 knots, and attain a maximum speed of 40 knots fully laden. Smaller wave-piercers of a similar design currently operate around Australia but, at a weight of 650 tonnes, this one will be the first to carry cars and will be the largest of its kind. If successful it will not only carry off the Hales Trophy—it will revolutionise the ferry industry.

Following the recent acrimony over the America's Cup, a similarly lavish and coveted trophy, it is to be hoped that the challenge can progress in the spirit intended by its founder. As Hales observed, shortly after presenting the trophy to the *Normandie*: "Of one thing I am convinced, that in these times of international strife the friendly rivalry for the Blue Riband between the maritime nations of the world has thoroughly justified its creation." □


USADIRECT®

Your Express Call to the States.™

Calling the States when you're overseas has never been easier. With AT&T USADIRECT service, all you have to do is dial a number to be connected to an AT&T Operator in the U.S. In some countries, you'll even find special USADIRECT phones in airports, seaports, hotel lobbies and military bases. USADIRECT service is a great way to use your AT&T Card or call collect.

IN AUSTRALIA, DIAL 0014-881-011

AUSTRIA,† 022-903-011

BELGIUM,† 11-0010

BR. VIRGIN IS., 1-800-872-2881

DENMARK,† 0430-0010

FINLAND,† 9800-100-10

FRANCE,† 19*-0011

GERMANY, FRG,† 0130-0010**

HONG KONG, 008-1111

ITALY,*† 172-1011**

JAPAN,** 0039-111**

THE NETHERLANDS,† 06*-022-9111

NORWAY,† 050-12-011

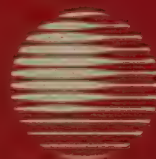
SWEDEN,† 020-795-611

SWITZERLAND,† 046-05-0011

U.K., 0800-89-0011

An AT&T Operator will be with you shortly. While in the U.S., call 1-800-874-4000 Ext. 301 for more information about USADIRECT service. Not available for calls to Alaska. When using an AT&T Card, use your regular card number. *Await second dial tone. **Available on a trial basis only. ***Available only from Milan and Rome. ****Not available from all locations. †Coin required for local access.

© 1989 AT&T



AT&T

The right choice.

JAMES MICHENER

GIVING IT ALL AWAY



One of the best decisions I ever made came at the end of the first year that my income was a little higher than my outgo. I suggested to my wife: "Since we make our living in the arts, let's apply our surplus each year to support the arts." She agreed and thereafter, whenever one of my books was well received, we spent what was left over on Japanese prints—my hobby since I had written a book about them in 1959—or contemporary American paintings—her speciality because she had come to know some of the artists and the gallery directors.

The two choices bespoke an interesting marriage for she, being a Japanese-American, might have been expected to specialise in prints of her ancestral homeland, while I am from a family whose Quaker ancestors reached Pennsylvania along with William Penn. The crossing of interests proved productive—I developed a keen sense of things Japanese and she an expertise in things American.

We completed our collection of about 6,000 prints—including many classics—early in our married life, which was fortunate because my book on the subject excited so much interest that, after its publication, good prints quickly rose to prices far above what we could afford. My knowledge of the field and of where the good prints were to be found meant

James Michener and his wife were aghast when they realised how much their collection of Japanese and American art was worth.

Fearful that they might inadvertently misuse it and thereby invoke a medieval curse, Michener came up with a solution . . .

that we had paid only about \$25 a print.

When we had priced ourselves out of the prints, we turned to American paintings—an area so rich, varied and exciting that we found we had to make a chain of significant decisions. First, we would limit ourselves to paintings done in my lifetime—1907 to the present. Second, we would acquire only work of museum quality—if we could find it. Third, we would not pay more than \$5,000 for any painting but would rely upon our specialist knowledge to ferret out first-class work. Fourth, our intention would be to give the completed collection to a museum connected to a university with a first-rate art department. We wanted young people to become familiar with

the best American art of their time.

The years we spent assembling our collection of about 350 paintings were some of the most rewarding of our lives. We bought many works directly from the artists, paying agents' full commission. We found treasures at less than \$1,000, but went over our limit for outstanding canvases by established artists like Ben Shahn, Thomas Hart Benton, Franz Kline and Adolph Gottlieb.

But we did not restrict ourselves to well-known painters. On several occasions we bought the first canvas an artist had sold, as when I walked along Madison Avenue one snowy day and saw in a window a marvellous painting of bright colours and symbols. Called *Plus Reversed*, it was by a young artist named Richard Anuszkiewicz and it so captivated me that I bought it on the spot. Of all our paintings it is the one most often reproduced and my purchase of it helped the young man to get started.

Because my books continued to sell well, we had surplus funds and time to explore galleries, and our collection grew. Keeping our vow to acquire only work of museum quality meant that we soon had many canvases that were far too big to keep in our home. Faithful to our fourth promise, we moved the works into different museums: Japanese prints to the Honolulu Institute of Fine Arts,





paintings to Allentown and then to the University of Texas, where they were treasured by curators and students alike. But we kept title to them.

For some years, while I was busy abroad, my wife and I lost touch with the art world. We were vaguely aware that we had acquired important collections of both prints and paintings, but we never had an inflated opinion of what we had done. "Good but not great," was my judgment if asked what we had.

Then, about 1983, we began to hear rumours that the art world had gone mad. Now and then a painting by an artist whose work was in our collection would fetch an astonishing price at some well-publicised auction. Or I would hear that a Japanese print by a master of whose work we had 50 examples in our collection had been sold to a wealthy Japanese industrialist for a preposterous sum. A painting for which my wife had paid \$3,000 was now worth, according to the auctions, \$90,000, while a print for which I might have paid \$5 was going for \$7,000. Just as I awoke to what was happening, one of Van Gogh's sunflower paintings sold for \$41,332,500, a rather ordinary bridge scene by the same artist for \$20,366,500, and a glorious field of irises for \$53,900,000.

That broke the dam, and an artist friend wrote to me: "Have you been fol-

lowing the recent auctions of American paintings? A Jasper Johns for \$17 million, a Rauschenberg for \$6,325,000, a Franz Kline for \$2.31 million, Sam Francis \$1.32 million, Tom Wesselmann \$462,000, Morris Louis \$1,017,500. Are these not incredible? And don't you have works by quite a few of these characters?"

I was so startled by these and other figures that I began a serious study of the problem. I found that Japanese multi-billionaires, lamenting the fact that their countrymen had allowed the export of so many wonderful prints in the last century, were now determined to buy them back. The works about which I had written as an affectionate scholar, and had collected when others were ignoring them, were now worth a fortune. *Forbes* magazine, at the close of 1987, carried an account of prices being paid in London for prints not nearly so fine as ours, and the figures were staggering. Utamaro and Sharaku, of which we had at least 30 stunning examples, were selling at more than \$100,000 and a set of Hiroshige's famous landscape views of the Tokaido highway sold for more than \$1 million.

Museums have learned to be circumspect about estimating the value of works in their possession, especially of any that might ultimately reach them as gifts. However, an outside assessor, using only modest estimates, said that the prints we

Left, Facing Mirror, signed Shinsui (1916). Michener confesses to a special affection for such modern Japanese prints. This one has just sold at Sotheby's for £15,400.

Above, part of a triptych from an album of 182 warrior pictures by Kuniyoshi, Yoshitoshi and other minor artists who, says Michener, are underrated today.

had at Honolulu were worth at least \$6 million, and I suppose that due to their excellent condition the figure would go higher if the right Japanese was eager to acquire them for a company collection.

The American paintings in Texas would be worth at least \$12 million which meant that what started as an intellectual exercise had mysteriously been transformed into a commercial venture worth a small fortune.

We had spent altogether only a minute fraction of what the art was now worth, and I found it repugnant to think that, without my having taken any step to achieve it, this explosive wealth had fallen into my lap. It would have seemed especially wrong to have collected this art mainly because it taught me things about my own art—the use of colour, the organisation of space, visual movement, design, the impact of bold statements—and then to have made a profit on it.

HOW

HOW (of Edinburgh)
only address

28 ALBEMARLE STREET
LONDON, W1X 3FA
Telephone: 01-408 1867



CUP AND COVER
Edinburgh 1709 By J. Symphon
Weight 59 ozs.

French property agents are springing up like mushrooms. The ones who know their onions are as rare as truffles.

The people who work for Le Bolthole in Le Touquet, Pas de Calais, Normandy, the Dordogne and the South of France are all bilingual, but English.

They choose to live in France because they love it. This gives them the unique advantage of knowing what the English want whilst being able to maintain an entente cordiale with the local French.

It is this combination that enables us to discover exceptional properties from as little as £50,000 to well over £500,000, and offer them exclusively to our clients.

All our details are in English, with a photograph. And our computer link between France and England gives us a constantly updated picture of the châteaux, fermettes and apartments that are available.

So all you have to do is spend an enjoyable weekend visiting the properties that take your fancy with our staff - and choose one.

From then on we'll put you in touch with specialist financial and legal advisers in this country and your dream will become a reality. It's all deliciously easy.

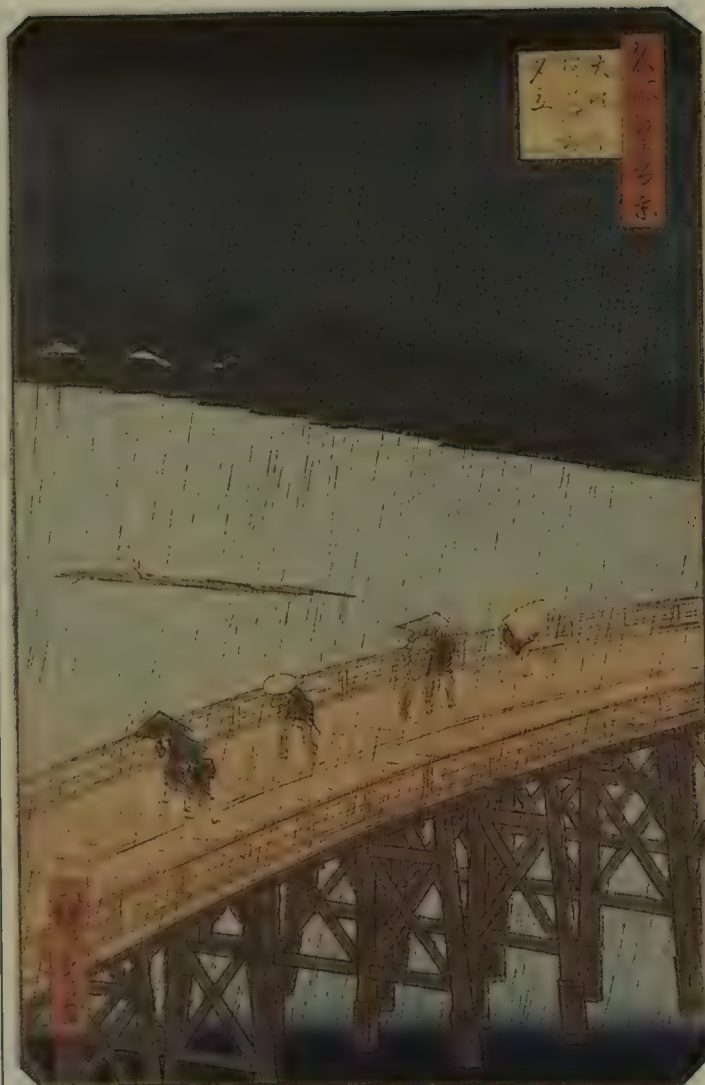
Simply phone 0474 357619 or 564474.

Le
BOLTHOLE

THE ENGLISH FRENCH PROPERTY PEOPLE



Glenview House, Leith Park Road, Gravesend, Kent, DA12 1LW, England.



It was clear that we would have to give our art away, for to misuse it might bring some medieval curse upon me. I was willing to make money from my own work, because my royalties were a reward for the effort I had put into it, but I would not accept money for the manipulation of art in the abstract, especially that created by others. We gave the prints to the Honolulu Institute and the paintings to the University of Texas, and I have never felt better about any decision.

Now, outside the problem, I am free to speculate upon it and I believe that today a terrible wrong is being perpetrated in the art world. Too much loose money is floating around, centring upon fewer and fewer creative artists. A few make a killing—the majority cannot earn a living. With the prices of paintings soaring, museums cannot acquire the representative works they should be adding to their collections and the public suffers.

I hope that more and more private collectors will follow our example. The accidental profits are so extravagant that the only sensible thing to do is to give the art away. The city of Dallas has built a splendid public museum which stands half empty. The rich people of Texas ought to fill it with their treasures □

Michener once wrote "Hiroshige's work has never charmed me as it does most collectors"; now he has one of the finest private collections of Hiroshige in the USA. A sudden shower over Ohashi Bridge, Atake, above, exemplifies Hiroshige's famous rainstorm which inspired Van Gogh to paint his own version. This print sold for £7,700 at Sotheby's recent auction.

KEEPING UP WITH THE SPENDING

In the last five years the level has more than doubled . . . so, too, have repossession orders and bankruptcies. Margaret Allen investigates Britain's continuing spending spree.

"I'm going to spend, spend, spend." So said Mrs Vivian Nicholson in 1961. She and her husband had just won a then astronomical £152,000 on the football pools. She talked of "blueing" £200 a day. She was only a little ahead of her time. Now almost the entire British adult population is at it, usually without the benefit of a pools win and often without any money at all in the bank.

That win, of course, would just about buy a nice leasehold flat in Chelsea or Hampstead today and many people spend £200 a day without a thought. As much as 86 per cent of the adult population of Britain borrow to buy the things they want, instead of saving until they have the money. The outstanding debt of the average family is £2,000, excluding anything borrowed to buy a home: taking that into account gives an average debt for every man, woman and child in the United Kingdom of £3,200. Total outstanding private debt had risen to £182,475 million by the end of 1988 and at a rate much faster than increases in income or inflation. People are using credit not just to buy homes or major consumer products like cars, but also for everyday spending like food, restaurant bills or railway tickets.

Ten years ago average family borrowing, excluding mortgages, was in the region of £150 to £200. Now the young borrow, but so do older people. The rich do: 13 per cent of the spending of those earning over £25,000 is done on credit. The poor are more cautious: 70 per cent of their spending is in cash. They have no option because the lenders, too, are being very cautious.

This explosion in the use of credit has happened alongside the expansion of credit and charge cards, overdrafts and bank loans which accompanied the lifting of government controls on private lending. No longer are minimum deposits required, nor is there a maximum period for repayment. The Government's policy has been to rely exclusively on increasing interest rates to control consumer spending in its attempt



ILLUSTRATION BY PETER TILL

to prevent the economy from overheating and to check the rate of inflation.

So there is an apparent paradox: the Government continues to put up prices for those buying on credit in order to curb price rises. For those buying with cash, prices have indeed remained relatively stable. For those who use credit,

everything is rising, including inflation.

In recent years borrowing has increased sharply for consumer goods and services in an advertising, marketing and political environment which suggests we all can and should have what we want when we want it. House prices and thus mortgage borrowing have also risen

THE WIZARDS OF OZ

Australia, New Zealand, Round the World

Austravel are the specialists in travel downunder. Expert, friendly advice is on hand to help you plan and book your flights, hotels, stopovers – everything. We'll take time over planning your trip.

Choose from 50 airlines, and let us obtain some amazing deals, like return trips from £539, 17 day inclusive charter holidays from £699, 46% off first class and world tours (eg London – Delhi – Bangkok – Sydney – Fiji – Honolulu – London) from only £835.

Send for our colour brochure and detailed fares guide now.

01-734 7755 (24 hrs)

(1st & Bus. Class 01-434-3931)

Dep. N 20 Savile Row, London W1X 4AE or

(0272) 277425 (open 7 days)

Dep. N 25 Trenchard Street,

Bristol BS1 5AN

Agents for Airlink International Ltd ATOL 1663

AUSTRAVEL

ABTA 41354, IATA



Tower House Hotel
Offield End, Batheaston, Bath
Bath 0225-852378

"A visit recommended for the most discerning"

A most outstanding country house hotel, exquisitely furnished yet retaining a most personal and welcoming atmosphere.

All bedrooms are luxurious and spacious with breathtaking views. Excellent cuisine using home grown and locally produced vegetables.

Ideally situated. A romantic "Castle on the Hill".

Absolute peace and privacy yet only minutes from one of the most beautiful cities in Europe! Georgian Bath! Overnight en-suite facilities per couple from £95 to include full English breakfast.

**"A most warm welcome awaits you at all times" from
the resident proprietors
GINO and ROSEMARY MARTON**

*Stretch a point and it could be said
England became part of the Channel Isles in
1066. Then allied to Normandy and later to
the British Isles, the winds of change between
France and Britain have blown across Jersey
and bound us ever since.*

Intriguingly intertwined, discover our

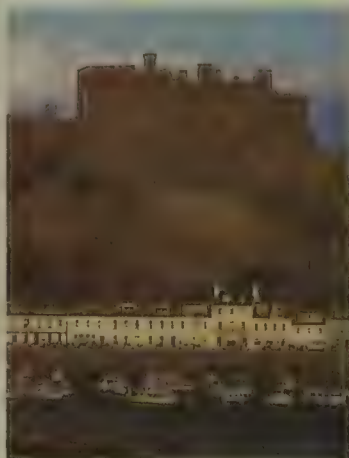
*heritage and it could illuminate your own.
Our castles have withstood French invaders
and sheltered an exiled English King.
Raleigh was our Governor but we didn't bow
(and still don't) to Parliamentary rule.*

*We're Britain's southern-most isle and
yet not part of the UK, and though our*

*common language is English most of our
names are French.*

*Wander around Jersey and you'll walk
through history, past menhirs and Neolithic
graves, feudal manors and Norman parish
churches. Reminders of a past that we're
glad we share – yet proud to call our own.*

Explore the past that forged our common bond.



Ask your travel agent, ring us on 0933 401501 or send the coupon to Dept. 60 Jersey Tourism, St. Helier, Jersey, C.I.

Name

Address

Postcode

sharply. The figures are frightening: since 1970 the amount of new mortgage money fell only in 1974 and between 1982 and 1988 it more than doubled to a massive outstanding total of £156,005 million. In the same period borrowing to buy consumer durables fell in only one year, 1980, and in the 12 months from December, 1987 to December, 1988 alone rose by as much as 21 per cent. An average annual increase of 15 per cent or less is now regarded as modest—some years it has been well over 40 per cent.

The fact that they may not be able to afford it is not deterring the spenders. It is irrelevant to many heavy borrowers that the innocent-looking one to two per cent a month charged on a Visa or Access card works out at a true annual rate of interest of about 25 per cent a year. Some credit cards, particularly for store groups, carry true rates which vary from 15 to 44 per cent a year. The minimum monthly payment is so small in relation to the total debt that people are happy to go on paying for a few extra months if interest rates rise. Of course, by no means all credit-card purchases are borrowing. About 45 per cent of card-holders settle the bill in full immediately it comes in and most of the rest within four months. The card companies reckon that only about one per cent of their holders get into serious debt trouble.

The urge to borrow is not peculiar to the British. The Americans have been doing it longer and on a substantially larger scale. Most would argue that it never harmed them and that credit cards, or at least charge cards (which differ in that card-holders must settle the bill in total when it arrives), are very much the norm in the United States.

Although we are well behind the Americans, we seem to be ahead of most of the rest of Europe when it comes to borrowing, although it is difficult to compare figures. After the British come the Germans and French, with the others trailing well behind. Italians do not like borrowing money. In fact, they do not care much for banks or any other financial institutions, preferring to use cash, though they do delay payments for as long as possible.

The European Commission expects that by the end of 1992 there will be 80 million credit cards in use in the EEC, which could be an underestimate as Britain alone already has more than 30 million. In some parts of Spain and Portugal, paying with credit cards is unheard of and Visa cards cannot be used in Denmark. In general, although continental Europeans are happy to borrow for major purchases, they appear less at ease with credit and charge cards. Many outlets which accept cards will

nevertheless try to persuade their customers to pay with cash.

The phenomenon of increasing borrowing is world-wide, though there are exceptions. The world's biggest savers, the Japanese, have very little problem in keeping their private borrowing under control. The same is true of Singaporeans, who are the second biggest savers in Asia. In general, those who save borrow least and the decline in the level of saving in Britain as we have increasingly turned to credit for purchases is evidence of this.

A report from the Office of Fair Trading last year showed that while almost everyone now regards borrowing as acceptable—the over-65s being the exception—many believe that it is too easy to get credit. Typically the view was: "It is socially acceptable to be overdrawn and living in debt." Ten per cent of borrowers have some difficulty in repaying and, although there is very little difference between men and women in this respect, there is an age difference: almost a quarter of the under-24s have repayment problems. Worryingly, as many as half of those who borrow do not understand what it actually costs. They are aware that there is an interest charge, but cannot grasp the difference between the flat rate of interest and the true or Annual Percentage Rate.

Credit-card distribution in Britain confirms conventional regional stereotypes to some extent. The affluent south leads with 44 per cent of the population owning at least one card. In Wales and the south-west the figure drops to 12 per cent. Yorkshire people have a reputation for being careful and only seven per cent of them have cards, compared with 11 per cent of Lancastrians. The Scots? Just three per cent.

Not everyone copes well with debt in the UK. Suicides are not unknown, especially when credit-card debt gets out of hand. Last year a young couple returned to the place of their honeymoon and killed themselves because of their debts. They had a combined income of £650 a month and debts of more than £17,000. This was not an isolated case. In attempts to avoid bankruptcy, desperate borrowers often make their position worse by attempting to consolidate their debts into one. Those who turn to loan sharks may find themselves paying interest rates of 260 per cent.

This is not only sad, it is unnecessary, because there is considerable protection for borrowers who get into trouble. Bona fide lenders prefer to alter terms of repayment rather than go through the hassle of repossession and court cases. Anyone who has problems with debt and does not inform the lender will receive firm letters about it, but no one can legally

threaten or blackmail a borrower. A debt-collecting agency may be called in, but there are strict rules about its procedures. Any letters asking for payment must simply request and remind the borrower of the repayment owed. Eventually court action will follow if the debt is not paid.

If you have paid off less than one third of the debt, the lender can send someone round to repossess the goods. After one third is paid, he will need a court order. If you stop paying your mortgage, the lender will eventually repossess the house, sell it to settle your debt and then remit any surplus to you. That action needs a court order as well. For years the number of homes being repossessed has been rising, reaching more than 6,000 in 1988, though recently there has been a slight fall.

If the worst happens and you simply have no means of paying your debts, you may declare yourself bankrupt. Alternatively, one of your creditors may take steps to have an "act of bankruptcy" declared. For individuals it is the failure to pay taxes which most often leads to this—the Inland Revenue has the first call on our funds and, after that, separated or divorced spouses under maintenance orders.

The legal procedure is complicated. All the bankrupt's property is transferred to the person who has been designated the "trustee in bankruptcy". He then sells the assets, leaving the bankrupt with only clothes, bedding and tools of his trade. Bankrupts cannot have bank accounts, get credit or hold credit cards. Nor can they keep all their earnings—only as much as is reasonable to keep the individual and any family.

Once the debts are paid, the bankrupt will be discharged by the court. After 10 years, even if not all the money has been repaid, there is an automatic discharge under the Insolvency Act of 1976, though the discharge will be conditional until all the debts have been honoured. "Bankruptcy" has a terrifying ring to it, but for some people it comes as a great relief: someone else takes over the responsibility for the debt.

The fact is that, today, not only are 86 per cent of us living beyond our income, but so is Britain—and that is the Government's responsibility. Monthly balance of payments deficits of £2,000 million are no different in principle from our own £2,000 family debt. If they continue, bankruptcy ensues—for a country, a company or a person. Ask the Mexicans.

This is not a cautionary tale, but pool-winner Mrs Nicholson ran through her money within 10 years. By the mid-1980s, several husbands and a drug overdose later, she had become a Jehovah's Witness and was living on a widow's pension □

A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

SUMMER SEASON

The Season may not be what it was, but it is hugely enjoyed by a great many people. Its purpose is no longer primarily to launch the daughters of leading families into society and introduce them to marriageable young men, it is certainly not exclusive, and it seems to have been stretched to cover almost the entire year and to incorporate everything from February rugby at Twickenham to the arrival of the Beaujolais Nouveau in November. But its most prestigious events still take place in June and July—those months

when, traditionally, London's upper crust remained in town to enjoy themselves before decamping for the country in August. The events therefore take place in, or close to, the capital, and though not all are graced by a royal presence, enthusiastic royal participation provides the Season with its structure and sparkling social éclat.

Here is a guide to the main events that comprise the 1989 Season, with what is intended to be helpful advice on dress, behaviour and ways of getting in:

The Derby. *Epsom, Wednesday, June 7.*

This is London's biggest day out, attended by more than a quarter of a million people. The smartest way to see the race is as a member of the Club Enclosure, for which you need to be proposed by someone who is already a member. The annual subscription is £75 and on Derby Day morning dress is required. The Queen likes to go, and so do members of the Government, diplomats and many other big-wigs. There are boxes, mostly now reserved for big companies because of the price, but Grandstand and other stand tickets are available to all. Grandstand tickets (£16) also allow entry into the paddock (£4) (morning dress not obligatory). The vast open ground opposite the stands, round which the horseshoe-shaped course runs, is free, and has many fairground attractions to help pass the time and empty the pocket. Car parking spaces can be reserved, but traffic jams are inevitable. Jockeys, owners and trainers may come by helicopter, but racegoers are best

advised to travel by train from Waterloo. There are also buses, and a popular and enjoyable way to see the races is from the upper deck of an open-topped bus, which can be hired (complete with food and apparently unlimited champagne) from many bus and coach companies.

Trooping the Colour. *Horse Guards Parade, Saturday, June 17.*

Military pomp at its most splendid, with the Household Division parading before their commander-in-chief, the Queen. The procession leaves Buckingham Palace at 11am and marches down The Mall to Horse Guards Parade, returning about noon when the ceremony is over. It is followed by a fly-past of RAF aircraft over the Palace. Stands around the Parade are for ticket-holders only, which had to be applied for by March 1, but if you get there early you may find a spot in St James's Park from which you can catch a glimpse of the ceremony, or the parade along The Mall, and you will certainly hear the bands and be carried along by the general excitement of the occasion.



ILLUSTRATION BY LLEWELLYN THOMAS

Royal Ascot. *June 20-23.*

Royalty turns out in force for this event, driving up the course in landaus drawn by Windsor greys, and the glass-fronted Royal Box is as much the focus of attention as are the races. The Royal Enclosure takes 7,000 people, and that is the place to be, but the rules are strict. Women must wear day dresses with hats (which should not be too extravagant), and men must be in morning dress or uniform. But it is now almost impossible to get into the Royal Enclosure unless you have been there before or are the guest of someone who has. For the second year running Sir Piers Bengough, Her Majesty's Representative in the Ascot Office in St James's Palace, has issued no new vouchers for badges. The foreign embassies get a generous number of vouchers, so if you have contacts in one they should be carefully nurtured. Failing entry to the Royal Enclosure, your best bet is to buy a ticket for the Paddock, which will allow you to mix with Royal Enclosure members who have come to take a closer look at the horses. As with Grand-

stand tickets, it is advisable to book in advance. For other stands, and to get on the course, you can pay at the turnstiles on the day, and no formal dress is required.

Lord's Test Match. *June 22-27.*

When Australia is the opponent and the fight for the Ashes is on, the Second Test at Lord's certainly qualifies as part of the summer Season, though it will be difficult to get in unless you booked early in the year or are a member of the Marylebone Cricket Club (waiting-list now about 25 years). The pavilion is available only to members, and some of the stands are also restricted to members and friends. Boxes may be applied for but the cost is high and they are thus usually taken by companies for entertaining valued or potential clients. There is unreserved seating but on Test Match days, if the weather looks promising, you will need to start queuing early. In the days of Bradman and Compton enthusiasts camped outside the gates all night, but these days if you get there by 7am you should be sure of a seat when the gates open at 9am.

Wimbledon. June 26-July 9.

Now one of the most difficult places to get into without considerable advance planning. The Royal Box, which holds 80, is by invitation only. Royal tennis fans include the Princess of Wales, the Duchess of York and the Duke and Duchess of Kent, and one or more of them and their relatives and friends will always be there, together with an assortment of ambassadors, industrial tycoons, politicians and showbiz personalities. Gentlemen guests have to remember not to remove jackets unless a royal male has done so, ladies that this is a no-hats occasion. Next best to the Royal Box is the Members' Enclosure. Members are entitled to purchase two Centre Court tickets a day, but to join the All England Lawn Tennis and Croquet Club, you will have to demonstrate real enthusiasm, either by playing, coaching or providing sponsorship. The Club has only 375 full members, so there is a long waiting-list. An expensive way of securing tickets is by becoming a debenture holder. The 700 debentures, issued every five years, entitle the holder to one Centre Court ticket each day. The current series, 1986-90, cost £6,250 when launched, but last year, with two years to run but with an option to purchase the next issue, some changed hands

Henley Royal Regatta. June 28-July 2.

Rowing men wear their striped blazers or, if they are very grand, the pink socks and caps of Leander, for this event. Others need to be careful about dress, which is a constant preoccupation at Henley. Rules for the Stewards' Enclosure (entry restricted to members and their guests) are firm: men will need jackets and ties, ladies are not permitted to wear trousers or culottes, and hemlines should not rise much above the knee. Several ladies have been turned away because their hemlines were two inches or more above the knee, and only by imaginative rearrangement of waistbands were some able to gain admission. Peter Coni, the Regatta chairman, bravely if somewhat ungallantly defended the decision: "If we go with so-called fashion, you might get middle-aged women showing thighs they should have kept secret for years." Outside the Enclosure there is much less formality. The Regatta Enclosure is open to everyone, though it would be advisable to book. There is a great deal of company entertainment in marquees on Fawley Meadows (on the north bank), and plenty of space along both banks for anyone to picnic. Or you can take a boat or punt and watch the races from the river



Royal Ascot is as famous for its fashion as for its excellent horse racing.

have a chauffeur-driven hired car or taxi you might want to walk the last bit. Your car and driver can park in The Mall and will be called by loudspeaker when you are ready to go. The Queen and the royal party emerge from the Palace at about 4pm and each will then circulate in a different direction among the guests. If you wish to get a close view, or hope to be presented, you will have to get into one of the well-ordered crowds that congregate around each of the royal parties. Otherwise make for one of the tea tents before everyone else does and then stroll through the gardens. Invitations come from the Lord Chamberlain, mostly via organisations of local government, charities and institutions.

Goodwood Races. July 25-29.

They mark the formal end of the Season and have a delightful end-of-term atmosphere. The Richmond Enclosure is the most formal (annual subscription £95), but the dress is informal—suits and a panama are correct. It is a small racecourse in a charming country setting but, though it would be sensible to reserve Grandstand or Paddock admission in advance, the keen racegoer should have no difficulty getting in. Accommodation in the area may be more difficult.

Cowes Week. July 29-Aug 6.

Royal interest dating from Edward VII's personal involvement, and brought up to date by the active participation of Prince Philip (who is Admiral of the Royal Yacht Squadron), has put Cowes, which, on the Isle of Wight, is somewhat remote from London, into the last lap of the Season, though it is really only for keen sailors, preferably with their own yachts. Others are likely to be lost among the technical jargon and the rigorous etiquette.

Glyndebourne. May 19-Aug 23.

Stretching most conveniently throughout the Season, and comfortably either side of it, Glyndebourne remains (in spite of its length and the number of performances) extraordinarily difficult to see. The auditorium has only 830 seats. Members of the Glyndebourne Festival Society pay £50 a year for priority booking, which allows up to four tickets for each production. But membership is limited to 5,250 and there is a waiting-list of several thousand. In addition to individuals, there are corporate members and sponsors. About 100 tickets may be purchased by the company sponsoring a production, while the Glyndebourne Society's 250 corporate members, who pay an annual fee of £2,500, are entitled to buy around 125 tickets over the season.

The sum of all these leaves only 18 per cent of tickets for the general public. If you are the general public, and have perseverance, and have failed so far to get tickets, try the box office for returns. They are sold on a first-come, first-served basis as they become available, and they do become available because members have to book so far in advance. You should begin telephoning about 10 days in advance of the performance you want, starting at 10am, or go to the box office. Watch the Personal Columns in *The Times*—tickets are frequently offered there. Performances begin about 5pm; there is a long interval when you can picnic on the glorious lawns, or dine elegantly in the restaurant. Dinner jackets are customary but not compulsory. Ladies should take a warm wrap and make sure there are rugs and umbrellas in the car. English summer weather is not always reliable.



PHOTOGRAPHS BY ACTION PLUS

Correctly dressed spectators at Henley Regatta take to the water.

for more than £30,000. The price for the next issue, 1991-95, has been set at £19,250. For most people the only way of getting tickets is by the public ballot (closed for this year). Write to the Club between August and December for next year's application form. For this year all you can now do is watch the Personal Columns in *The Times*, where tickets are sometimes offered, join the queues in the early morning or pay through the nose for tickets from touts outside the ground.

(though keep clear of the crews paddling down to the start). To avoid traffic jams entering Henley, get there soon after 9am, or go by train or boat.

Royal Garden Parties. Buckingham Palace, July 11, 13, 26.

About 2,500 people attend each of these. Formal dress is not demanded but is usual. The royal men always wear morning dress and the ladies summer dresses and hats. If it looks like rain take an umbrella because you may not find shelter. The Mall gets totally blocked from about 3pm so if you



Treat yourself and your friends to
an occasion to remember

Garden Party
at
Guard's Polo Club
Smith's Lawn, Windsor Great Park,
Sunday, 18th June 1989.

- Seating in the Royal Grandstand
★ Two Polo matches ★ VIP status ★
★ Champagne Reception ★
★ Private Lunch and Tea ★

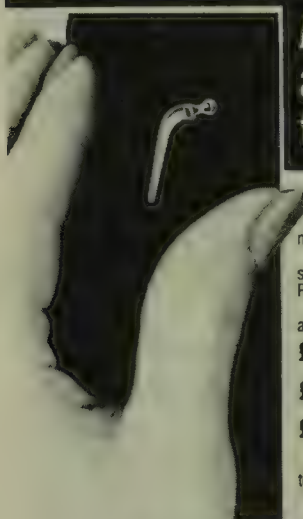
Apply to: John Holloway
The Royal Star and Garter Home,
Richmond, Surrey
Tel: 01-948 8865

In aid of the Royal Star and Garter Home - Tickets £120 + VAT



ARTHRITIS RESEARCH

THE ARC PROSTHESIS CLUB



**Are you the one in
a thousand entitled
to wear its badge?**

Around one in a thousand of us have successful joint replacement surgery each year. If you've been a patient, you'll be only too aware of the relief from pain and restored mobility that the operation has brought.

At ARC, we take pride that our research has contributed so substantially to this crucial development—and believe that your Prosthesis makes you rather special.

That's why we have formed the exclusive Prosthesis Club—and cordially invite you to join. There are three ways to join the club.

£5 brings you Membership together with a certificate worthy of your status.

£20 entitles you to Life Membership, your certificate and tastefully designed badge in 9ct gold plated sterling silver.

£50 brings you Life Membership, a certificate and Prosthesis Club badge in 9ct gold.

Simply complete and return the coupon. All our income goes to rheumatological research, including prosthesis design.

Working to find an earlier cure

THE ARTHRITIS AND RHEUMATISM COUNCIL FOR RESEARCH
41 EAGLE STREET, LONDON WC1R 4AR. TEL: 01-405 8572

I would like to join the ARC Prosthesis Club and confirm that I have had a

..... joint replaced. I enclose a Membership subscription of

☐ £50 for Life Membership, 9ct Gold Badge and Certificate ☐ £20 for Life Membership, Gold-plated Badge and Certificate ☐ £5 for Membership and Certificate

☐ Please send me further information about the Club.

My Access/Visa Number is Valid until /

Name Address

Postcode

Signature Date ILN

Please make cheques/postal orders payable to the Arthritis and Rheumatism Council, and allow 28 days for delivery.

Patron: HRH The Duchess of Kent

Registered Charity No: 207711



By appointment to
His Royal Highness the Prince of Wales
Shoe Manufacturers



Tricker's rather special
BENCH MADE SHOES SINCE 1829

Traditional shoemaking at
its best - superb leathers,
proven lasts and hours of
handwork by our craftsmen.
Full stock range, made to measure
shoes and riding boots available.
Write or Telephone for our
colour brochure.



R.E. Tricker Limited, 67 Jermyn Street, St James's, London SW1 Tel: 01 930 6395



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
CLEANERS OF SOFT FURNISHINGS AND CARPETS

Pilgrim Payne & Co. Ltd.
FOUNDED 1850

CURTAIN CLEANING
Curtains carefully removed and reinstalled

CARPET CLEANING
Expertly carried out. Without fuss in your home

UPHOLSTERY CLEANING
By trained specialists in your home

CURTAINS
Professionally made, relined or adapted

ORIENTAL RUGS
Collected and cleaned in our plant
ALL SERVICES GUARANTEED AGAINST SHRINKAGE

ESTIMATES FREE
NOW SERVING BATH/BRISTOL AREAS

For further information please call

01-960 5656

290/294 Latimer Road, London W10 6QU



Felicity Kendal plays Beatrice in *Much Ado*. Sarah Badel and Ian McDiarmid, frantic in *The Black Prince*. Michael Ball, unlucky in *Aspects of Love*.

THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given only on the first occasion it appears.

American Bagpipes. Iain Heggie's farce about the reunion of a Glaswegian family, directed by Lindsay Posner. *Royal Court, Sloane Sq, SW1 (730 1745).*

Anything Goes. Colourful New York production of the classic Cole Porter musical, starring Elaine Page & directed by Jerry Zaks. Opens July 4. *Prince Edward, Old Compton St, W1 (734 8951).*

Aspects of Love. Andrew Lloyd Webber's lavish & critically lauded musical of David Garnett's novella about a young Englishman who falls in love with a penniless French actress but loses her to his uncle. With Ann Crumb, Kevin Coulson, Michael Ball & Kathleen Rowe McAllen; Trevor Nunn directs. *Prince of Wales, Coventry St, W1 (839 5972, cc 240 7200).*

As You Like It. Most popular of Shakespeare's comedies, starring Fiona Shaw as Rosalind & directed by Tim Albery. *Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).*

The Black Prince. Stuart Burge directs Ian McDiarmid & Simon Williams in Iris Murdoch's frantic comedy-thriller. Intelligent, but oddly uninvolved. *Aldwych Theatre, Aldwych, WC2 (836 0641).*

Frankie & Johnny in the Clair de Lune. Terrence McNally's new comedy with Julie Walters & Brian Cox as two unusual Manhattanites who fall in love. Paul Benedict directs. Opens June 14. *Comedy, Panton St, SW1 (930 2578, cc 839 1438).*

Fuente Ovejuna. Lope de Vega's stirring 17th-century tale of a Spanish village that rebels against its tyrannical military ruler, adapted by Adrian Mitchell. *Cottesloe, National Theatre, South Bank, SE1 (928 2252).*

Ghetto. Joshua Sobol's touching drama (adapted by David Lan) about the inhabitants of a Nazi ghetto, &

how despair was kept at bay by writing & performing plays. Directed by Nicholas Hytner. *Olivier, National Theatre, South Bank, SE1 (928 2252).*

The Grapes of Wrath. Chicago's Steppenwolf Theatre Company bring their highly-praised adaptation of the John Steinbeck novel to London as part of the National's International Theatre season. June 22-July 1. *Lyttelton, National Theatre, South Bank, SE1 (928 2252).*

Hamlet. Daniel Day-Lewis is not always credible as the Prince in Richard Eyre's production, but Judi Dench as Gertrude & Michael Bryant as Polonius lend much-needed weight. *Olivier, National Theatre.*

Hedda Gabler. Ibsen's masterpiece, here in a new version by Christopher Hampton, with Juliet Stevenson giving a passionate performance as the woman forced to use her sexuality as a weapon. Bob Crowley's Gothic set adds much. Howard Davies directs. *Olivier, National Theatre.*

Henceforward. Alan Ayckbourn asks whether life, let alone love, with a creative artist is really worth the effort. Martin Jarvis now plays Jerome, a talented composer, & Joanna Van Gyseghem his estranged wife. *Vaudeville, Strand, WC2 (836 9987).*

Juno & the Paycock. Sean O'Casey's 1924 tragi-comedy of ordinary Dubliners caught up in the turmoil following the Irish troubles. Directed by Peter Gill. *Lyttelton, National Theatre.*

King John. Nicholas Woodeson plays the title role; Deborah Warner (whose production of *Coriolanus* won a SWET award) directs. *The Pit, Barbican, EC2 (638 8891).*

Lettice & Lovage. New cast for Peter Shaffer's long-running comedy. Carole Shelley plays Lettice Douffet, a dippy tourist guide, & Helen Ryan her exasperated employer. Michael Blakemore directs. *Globe, Shaftesbury Ave, W1 (437 3667).*

London International Festival of Theatre. Biennial festival, housed in a variety of venues. Highlights this

year include the Katona Jozsef Theatre from Hungary performing *The Government Inspector* & *The Three Sisters*, & the Celavek Studio Theatre from Moscow performing a tragi-comedy entitled *Cinzano*. July 3-30. *Information: 240 2428.*

Macbeth. Adrian Noble's production, has some effective moments and is generally pacy enough to keep audiences in their seats for 2 hours 20 minutes (there is no interval). Miles Anderson and Amanda Root as the Macbeths have their moments but often seem a little lost. *Barbican Theatre.*

The Man of Mode. George Etherege's "Restoration comedy with a heart" with Miles Anderson & Simon Russell Beale. *The Pit, Barbican.*

The March on Russia. Life in England today, seen through the eyes of a retired miner who once marched into Russia. Writer David Storey & director Lindsay Anderson resuscitate their partnership, but the result is overwrought & uninspiring. With Constance Chapman & Bill Owen. *Lyttelton, National Theatre.*

The Merchant of Venice. Dustin Hoffman, winner of the 1989 Best Actor Oscar for his performance in *Rain Man*, makes a rare stage appearance as Shylock in Peter Hall's production. With Geraldine James, Nathaniel Parker & Leigh Lawson. Until Sept 2. *Phoenix, Charing Cross Rd, WC2 (836 2294, cc 240 9661).*

A Midsummer Night's Dream. With Christopher Benjamin as Bottom. *Open Air Theatre, Regent's Park, NW1 (486 2431, cc 486 1933).*

The Misanthrope. Paul Unwin directs Edward Petherbridge in the National's co-production with the Bristol Old Vic of the Molière classic. *Lyttelton, National.*

Much Ado About Nothing. Felicity Kendal & Alan Bates star in Elijah Moshinsky's production. June 5-17. *Strand, Aldwych, WC2 (836 2660).*

The Plain Dealer. William Wycherley's Restoration comedy transfers from the Swan at Stratford, with David Calder, Geraldine Alexander

& Joanne Pearce. Ron Daniels directs. Until July 8. *The Pit, Barbican.*

The Plantagenets. Adrian Noble's fine three-play cycle, *Henry VI, Edward IV & Richard III*, with Ralph Fiennes, Ken Bones & Anton Lesser as the kings, should lessen the sniping at the RSC. On this evidence they know how to make the most of Shakespeare. *Barbican Theatre.*

The Secret Rapture. David Hare's scathing attack on Thatcherite values, told through the story of a disintegrating family, shows that modern mainstream political theatre can still have bite. Directed by Howard Davies. *Lyttelton, National.*

The Secret of Sherlock Holmes. Spin-off from the highly-rated television series, with Jeremy Brett donning the deerstalker to make elementary work of the most complex case Holmes ever faced. Edward Hardwicke co-stars as Watson. *Wyndham's, Charing Cross Rd, WC2 (867 1116, cc 867 1111).*

Sherlock Holmes—The Musical. Leslie Bricusse's tuneful variant features Ron Moody as Holmes, Derek Waring as Watson & Liz Robertson as Bella Moriarty. George Roman directs. *Cambridge, Earlham St, WC2 (379 5299).*

Single Spies. Alan Bennett's witty double bill: *An Englishman Abroad*, with Simon Callow as the spy Guy Burgess, & *A Question of Attribution*, with Bennett himself as Anthony Blunt. Prunella Scales co-stars in both & is compelling as the Queen. *Queen's Shaftesbury Ave, W1 (734 1166).*

The Tempest. Nicholas Hytner directs John Wood as Prospero & Melanie Thaw as Miranda in a production from last year's Stratford season. *Barbican Theatre.*

To Kill a Mockingbird. Alan Dobie & Hildegard Neil in a play from Harper Lee's novel. Until July 15. *Mermaid, Puddle Dock, EC4 (236 5568).*

Twelfth Night. Ian Talbot directs Bernard Bresslaw as Malvolio. Opens June 12. *Open Air Theatre, Regents Park.*

The Vortex. Maria Aitken & Rupert



A world of lights and colors...

Southern Switzerland

Brissago e Ronco s/Ascona

The two pearls on
the Lago Maggiore with their
famous islands.

Information from tourist office:
CH-6614 Brissago 2
Phone 0104193-65 11 70

GET A LITTLE CLOSER TO THE SUN

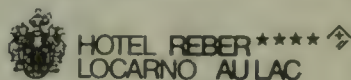
Ticino Southern Switzerland

A first-class hotel with every
possible comfort, located directly
on the quiet lake promenade (Lago
Maggiore).

Entirely renovated. Two
restaurants with terrace by the
lake, American bar, piano bar,
cable TV with 16 channels.

New: conference room for up to
100 people, heated swimming
pool, sauna, beach, pier, tennis
court, vast garden.

Daily cost with half board starting
Fr. 140.—per person.



HOTEL REBER *****
LOCARNO AU LAC

Res. the Reber family.
Phone: 0104193-33 02 02.
Telex: 846 074
Fax: 0104193-33 79 81

europa *****

grand hotel au lac Lugano

0 1 2 3 4 5 6 7

Holidays in Lugano make a personal
experience!

Attractive holiday package:

"Lugano: tailor made for you"

Inch for inch your holiday experience.
(Ask for special brochure.)

Information: P. L. Bravin, Director
CH-6902 Lugano.
Phone: 0104191/55 01 71.
Fax: 0104191/54 27 57.
Telex: 844 333.

Hotel Du Lac-Seehof

A FLOWER BOUQUET...

Gastronomy, sports, entertainment,
leisure, relaxation.

Located directly on the lake, 1 km from the
city centre. Do you know us? We shall be
glad to send you leaflets and a programme
of events. Restaurant L'Arazzo, Bar Le
Petit Point.

Christina and Corrado
Kneschaurek, jun.,
Hotel du Lac Seehof,
CH-6902 Lugano
Telephone: 0104191/54 19 21.
Telex: 844 355



HOTEL MEISTER *****

LUGANO PARADISO

Traditional upper-class holiday hotel.
Central position, close to lake
promenade, 80 rooms with every
comfort, partly air conditioned.

Weekly package: Lugano made to
measure.

Double room with breakfast and one
meal Sfr. 770.—per person.

Personally managed by:
H. & J. Müller.
Phone: 0104191/54 14 12.
Telex: 844346.



Timothy Dalton as James Bond, joined by Carey Lowell in *Licence to Kill*. Omar Sharif and Peter O'Toole in Lean's full-length *Lawrence of Arabia*.

Everett in Noël Coward's classic; directed by Philip Prowse. *Garrick, Charing Cross Rd, WC2* (379 6107).

The Voysey Inheritance. A father dies, leaving his son burdened with the knowledge of a hidden crime. Harley Granville Barker's 1905 play is given its first London production in 20 years. Richard Eyre directs. Opens June 27. *Cottesloe, National Theatre*.

A Whistle in the Dark. Tom Murphy's story of the tensions an Irish immigrant family face in their adopted culture. Directed by Garry Hynes. July 5-29. *Royal Court*.

LONG-RUNNERS

Blood Brothers, *Albery* (867 1115); **Brigadoon,** *Victoria Palace* (834 1317); **Cats,** *New London* (405 0072); **Les Liaisons Dangereuses,** *Ambassador's* (836 6111); **Me & My Girl,** *Adelphi* (836 7611); **Les Misérables,** *Palace* (434 0909); **The Mousetrap,** *St Martin's* (836 1443); **The Phantom of the Opera,** *Her Majesty's* (839 2244); **Run for Your Wife!** *Whitehall* (867 1119, cc 867 1111); **Starlight Express,** *Apollo Victoria* (828 8665).

OUT OF TOWN

Chichester Festival Theatre season. *Victory!* adapted by Patrick Garland from Thomas Hardy's *The Dynasts*, with James Bolam as Napoleon, & 150 local inhabitants as extras, until July 1; *The Heiress*, based on Henry James's novel of 19th-century American society, with Alec McCowen & Nichola McAuliffe. Vivian Matalon directs, until July 22; *London Assurance*, Dion Bouicault's classic comedy of 1841, with Paul Eddington & Angela Thorne. Directed by Robin Phillips, July 10-Sept 29. *Chichester Festival Theatre, Oaklands Park, Chichester, West Sussex, PO19 4AP* (0243 781312).

RSC season at Stratford. At the Royal Shakespeare Theatre: John Caird's *A Midsummer Night's Dream* with Richard McCabe & David Troughton, until Aug 24; *Hamlet*, directed by Ron Daniels: Mark Rylance in the title role, until Sept 2;

Cymbeline, with Bernard Horsfall & David Troughton in Bill Alexander's production, opens June 29. At the Swan Theatre: *Romeo & Juliet*, with Mark Rylance & Georgia Slowe, directed by Terry Hands, until Aug 24; *Dr Faustus*, Barry Kyle's production with Gerard Murphy, until Sept 2; *The Silent Woman*, Ben Jonson's comedy starring David Bradley & John Ramm, directed by Danny Boyle, opens June 28. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire, CV37 6BB* (0789 295623).

CINEMA

The following are some of the most interesting films showing in and around London in the coming months.

Broken Noses (15). Fashion photographer Bruce Weber's cinema début is a documentary about American amateur boxers, & predictably is more a paean to male beauty than about the sport itself. Though highly stylised, the interviews with ex-lightweight champ Andy Minsker are painfully revealing & add much. The music is by the most famous broken nose in jazz, Chet Baker, to whose memory the film is dedicated. Opens June 9.

A Cry in the Dark (15). Harrowing dramatisation of the "Dingo-Baby" case, one of the most bizarre in Australian legal history, when a jury had to decide whether a wild dog had eaten the daughter of a Seventh-Day Adventist couple or whether her mother had killed her. Meryl Streep gives an excellent performance as the mother; Sam Neill is the pastor-father who nearly loses faith.

Dangerous Liaisons (15). Oscar-winning adaptation by Christopher Hampton of his spicy stage hit, with Glenn Close, John Malkovich & Michelle Pfeiffer donning period costume & talking romance.

Dirty Rotten Scoundrels (PG). Steve Martin & Michael Caine, two con-men working their way along the Riviera, make a bet as to who will be

first to extort \$50,000 from a wealthy dupe. Frank Oz's remake of 1964's *Bedtime Story* (with Marlon Brando & David Niven) is nicely paced & often hilarious. Opens June 30.

Indiana Jones & the Last Crusade (PG). Harrison Ford returns as the intrepid hero, on a mission to save his father, Sean Connery, from a fate worse than death. Comedian Alexei Sayle makes a cameo appearance. Acknowledged by director Steven Spielberg to be "positively the last" Indiana adventure. Opens late June.

Lawrence of Arabia (PG). David Lean's epic, if historically questionable, bio-pic, made in 1962, newly-restored to its original 3 hours 37 minutes. Peter O'Toole gave a stunning performance in the title role, with strong support from Omar Sharif, Alec Guinness & Anthony Quinn.

Licence to Kill (15). The latest Bond movie, set in South America, stars Timothy Dalton in his second outing as 007, on a personal crusade to help out his old friend CIA agent Felix Leiter. Opens mid-June.

Miles From Home (15). Two brothers (Richard Gere & Kevin Anderson) take to crime & a life on the road when the debts at their farm mount up, & soon find the popular press has turned them into national heroes. Gary Sinise's *Bonnie & Clyde* update does not generate sufficient tension for one to care about the outcome of the climactic showdown. Opens late June.

Mississippi Burning (18). In the Deep South in 1964 two FBI agents (brilliantly played by Gene Hackman & Willem Dafoe) track down the Ku-Klux-Klan killers of three civil-rights workers. Tense & menacing. British director Alan Parker once more shows he is a film-maker of calibre.

1969 (15) Two small-town American teenagers, Keifer Sutherland & Robert Downey Jr, dodge the draft & discover long hair, drugs & anti-Vietnam protest in the year of all-change. Their path to political involvement is told with wit, sensitivity

& much sentimentalism. Written & directed by Ernest Thompson.

Pelle the Conqueror (15). Lasse (Max Von Sydow) & his nine-year-old son Pelle emigrate from Sweden to Denmark in search of a better life. Instead, the reality is endless toil in the fields & abject poverty. At times Bille August's 155-minute epic is as difficult as the lives it portrays. But the cinematography is breathtaking & the performances memorable, making this one of the most satisfying although not the most comfortable films of the year.

Rain Man (15). Dustin Hoffman plays an autistic savant whose brother (Tom Cruise) tries to trick him out of his inheritance. Barry Levinson's Oscar-laden drama is original & fresh—if a little over-stretched.

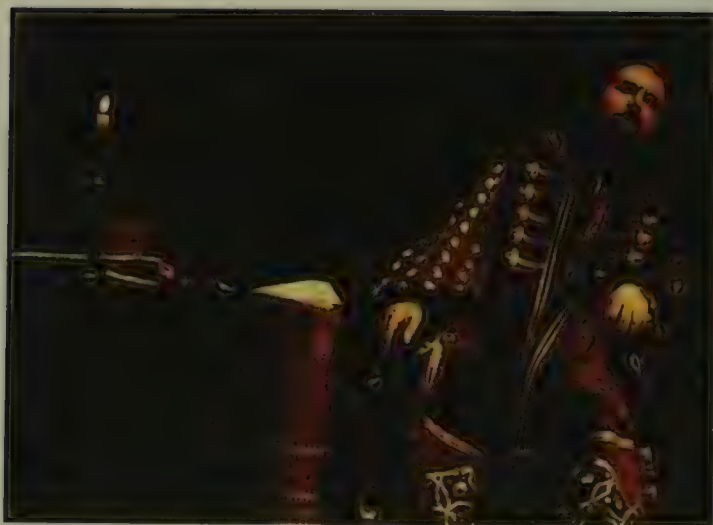
Running On Empty (15). Arthur & Annie (Judd Hirsch & Christine Lahti) are two 60s radicals who have been on the run from the FBI for 15 years: their two sons (River Phoenix & Jonas Abry) know no other life than a new town, new identity & a new hair colour every six months. Director Sidney Lumet leaves us in no doubt that these are tragic characters emptied by their experiences & with no choice but to keep on running. Thought-provoking, but irritatingly over-emotional. Opens late July.

Piccadilly Film & Video Festival. An international mix of premières, retrospectives & new video work, at venues in the Piccadilly area. June 23-29. Information: 622 7188.

OPERA

EARLS COURT
SW5. Box office: 379 6131

Carmen. A spectacular production, staged in the round by Steven Pimlott, with a cast of 500, including Paco Peña's *Fiesta Flamenco*, 18 bullfighters from Cordoba, 12 stuntmen from *Batman* & multiple casting that includes Maria Ewing as Carmen, Jacque Trussel as Don José, Yoko Watanabe as Micaëla, Alain Fondary



John Tomlinson sings Boris Godunov for Opera North. Design for Royal Ballet's *La Bayadère*. Gwynne Howell as ENO's Hans Sachs.

as Escamillo. N.B. to those who suffered at last year's *Aida*—all seats will be cushioned. June 5-11.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Don Giovanni. Strongly-cast revival of Jonathan Miller's production, headed by Steven Page's intense portrayal of the title role. June 5, 7, 10, 14, 16.

The Plumber's Gift. New opera by David Blake, described by the librettist John Birtwhistle as "comedy of manners by day, mock pastoral by night", in a production by Richard Jones. June 6, 9, 12, 15.

The Mastersingers of Nuremberg. Elijah Moshinsky's production returns in excellent shape with Gwynne Howell as Hans Sachs & a new generation of Wagnerians: Jane Eaglen, Anne-Marie Owens & Bonaventura Bottone. June 8, 13, 17.

End of season. 1989/90 season opens on Aug 24 with *The Magic Flute*.

LONDON INTERNATIONAL FESTIVAL

Box office: 78 Neal St, WC2 (836 0008).

Includes performances of **Il trovatore** by the Royal Opera; **The Plumber's Gift** by English National Opera; **The Fall of the House of Usher** at the Queen Elizabeth Hall; **The Burning Fiery Furnace** at St James's Piccadilly; films, workshops & a chance to go behind the scenes at Covent Garden. Until June 29.

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911).

Il trovatore. Placido Domingo sings the troubador in a new production by Piero Faggioni, with Rosalind Plowright as Leonora & Sergei Leiferkus as Count di Luna. Bernard Haitink conducts. June 7, 10, 13, 16, 19.

Der Rosenkavalier. Jeffrey Tate conducts this revival of John Schlesinger's production, with Felicity Lott, Ann Murray, Lillian Watson & Kurt Moll. June 17, 21, 24, 27, 30.

Le nozze di Figaro. Carol Vaness sings the Countess in Johannes Schaa's production, with Thomas Allen, Marie McLaughlin, Claudio

Desderi & Stella Kleindienst. June 26, 29, July 1, 3, 5, 8, 10.

Cavalleria rusticana & I pagliacci. Russian tenors Paolo Kudriavchenko & Vladimir Atlantov head the casts as Turiddu & Canio in revivals of Franco Zeffirelli's once-superb productions. With Ghena Dimitrova as Santuzza & Piero Cappuccilli as Alfio & Tonio. July 4, 7, 12, 15, 18, 21, 26.

L'italiana in Algeri. Marilyn Horne sings the title role in Jean-Pierre Ponnelle's production. July 11, 14, 19, 24, 28.

OUT OF TOWN

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273 541111).

Jenůfa. Enthralling production by Nikolaus Lehnhoff which turns on Anja Silja's searing & intensely sung portrayal of the Kostelnicka. Roberta Alexander & Philip Langridge are excellent as the vulnerable heroine & the tormented Laca. June 6, 10, 13, 17, 23, 25.

Orfeo ed Euridice. Finely sung but dramatically weak revival, with Diana Montague as Orfeo, Cynthia Haymon as Euridice, Deborah Rees as Amor. June 8, 11, 14, 18, 24.

A Midsummer Night's Dream. Peter Hall's entrancing production, with Elizabeth Gale as Tytania & Curt Appelgren as Bottom. Jane Glover conducts. June 9, 12, 16, 20, 27, July 1, 3, 8, 10, 13, 17, 23.

Le nozze di Figaro. Simon Rattle conducts the Orchestra of the Age of Enlightenment in Peter Hall's new production, designed by John Gunter. July 2, 4, 7, 9, 11, 15, 22, 24, 27, 31.

KENT OPERA

The Return of Ulysses, Fidelio, Peter Grimes.

Derngate, Northampton (0604 24811), June 13-17. Assembly Hall, Tunbridge Wells (0892 30613), June 21-24.

OPERA NORTH

The Marriage of Figaro, Manon, Boris Godunov, Pearl Fishers.

Grand, Leeds (0532 459351), June 6-10. Palace, Manchester (061-236 9922), June 13-17.

La Finta Giardiniera, Figaro.

Theatre Royal, York (0904) 623568), July 4-8.

SCOTTISH OPERA

La traviata, Don Giovanni, Street Scene.

Empire, Liverpool (051-709 1555), June 6-10. Theatre Royal, Newcastle (091-232 2061, June 13-17. Playhouse, Edinburgh (031-557 2590), June 20-24.

THAMESIDE OPERA

Wilde Theatre, South Hill Park, Bracknell, Berks (0344 484123).

The Tragedy of Carmen. First English staging of Peter Brook's stirring version of Bizet's opera, which draws heavily on the novel by Prosper Mérimée. Musical direction by George Badacsony. June 28, 30, July 1.

WELSH NATIONAL OPERA

Ariadne auf Naxos, La Bohème, La Sonnambula, Seraglio.

New, Cardiff (0222 394844), June 5-10. Grand, Swansea (0792 475715), July 11-15.

La Sonnambula, Ariadne auf Naxos, Osud (concert perf).

Hippodrome, Birmingham (021-622 7486), June 27-July 1. Hippodrome, Bristol (0272 299444), July 4-8.

DANCE

Bolshoi Ballet. Moscow's world-famous company, now with Yuri Grigorovich as Artistic Director, returns to London. *The Sleeping Beauty*, July 5, 10, 11, 12, 15 (m&c). *Romeo & Juliet*, July 7, 8 (m&c), 18, 19. *Giselle & Paquita* Act III, July 13, 14, 21, 22 (m&c). *Spartacus*, July 24, 25, 26, 31, Aug 1, 5 (m&c). *Swan Lake*, July 27, 28, 29 (m&c), Aug 7, 8, 9, 12 (m&c). *Ballet spectacular*, Aug 2, 3, 4, 10, 11. *London Coliseum, St Martin's Lane, WC2 (240 5258).*

English National Ballet (previously London Festival Ballet). *Napoli*, Peter Schaufuss's ballet set in & around the bay of Naples, June 12-15. *Coppelia*, Ronald Hynd's popular production, June 16, 17. Mixed bill including Christopher Bruce's *Land*, Act III of MacMillan's *Anastasia*, &

Harold Lander's *Etudes*, June 19, 20. Mixed bill including Bruce's *Swan-song*, *Anastasia* & *Etudes*, June 21, 22. *La Sylphide*, Schaufuss's award-winning production, June 23, 24. *Onegin*, John Cranko's production, June 26, 27. *Swan Lake*, Natalia Makarova's version, June 28-July 1. *Dominion Theatre, Tottenham Court Rd. W1 (580 9562).*

Lindsay Kemp Company. The undisputed drag king of mime-theatre returns with the British première of *Alice*, a visually stunning conflation of Lewis Carroll's two Alice books, June 27-July 8; & *A Midsummer Night's Dream*, a uniquely camp version of Shakespeare (not suitable for children), July 10-15. *Sadler's Wells, Rosebery Ave, EC1 (278 8916).*

Paul Taylor Dance Company.

One of America's leading dance companies brings productions of *Arden Court* & *Mercuric Tidings* among others. July 19-Aug 5. *Sadler's Wells.*

Pilobolus. Colourful American modern-dance troupe, with three British premières and music by Fats Waller, Elvis Presley & the Talking Heads. June 6-17. *Sadler's Wells.*

Rambert Dance Company. Programme includes *Carmen Arcadiae*, a sharp & witty ballet choreographed by Ashley Page; *Mythologies*, choreographed by Richard Alston with a score by Nigel Osborne derived from the traditional music of the north-west American Indian; *Pulau Dewata*, choreographed by Alston with an Indonesian-influenced score; & new works by Siobhan Davies & Mary Evelyn. June 21-24. *Sadler's Wells.*

Royal Ballet. *La Bayadère*, Natalia Makarova's exotic production of Pétipa's "Indian ballet" (performed in its entirety for the first time at Covent Garden), with costumes by Yolanda Sonnabend, June 6, 8, 12. *The Sleeping Beauty*, celebrating the centenary of the Tchaikovsky classic, under the supervision of Ninette de Valois, June 14, 15, 20, 22, 23, 28. *The Royal Ballet School*, in a tribute to Ashton, July 22 (1.30pm). *Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).*



Silversmiths & Jewellers

28 Conduit Street London W1R 9TA Telephone 01-629 4289 01-499 7644



Very rare straight set of
12 place settings of Fiddle Thread
Cutlery by George Adams,
London 1863/4. £7,500

12 pairs of fish knives and forks,
1907. £900

12 pairs of modern knives. £550

Please send for our brochures of
Jewellery and Modern Silver.

Marie Curie fights cancer in the classroom.



Certain habits like smoking, drinking and smoking combined, and bad diet can increase the risk of cancer in large numbers of people.

Yet, an alarming number of people – including the young – still indulge in them

The Marie Curie Foundation believes there is a significant opportunity to improve awareness of these dangers through formal education.

So, we have devised education packs for both primary and secondary schools.

However, education remains but a fraction of our total effort in the fight against cancer.

We provide 4,500 homecare nurses. We have 11 Marie Curie homes nationwide. And we have a unique programme of cancer research

Last year we spent over £16 million on cancer care. This year, with your support, we can do even more.

So please do as much as you can to help us by filling in the coupon below or ringing John Quinton on 01-235 3325.

To: John Quinton, Marie Curie Memorial Foundation, 28 Belgrave Square, London SW1X 8QG.

I am pleased to enclose £ _____ as a donation to Marie Curie Cancer Care and/or please send me further information on:

☐ The Marie Curie Foundation ☐ Education Initiatives
☐ Deeds of Covenant ☐ The Marie Curie Society ☐ Legacies

NAME _____

ADDRESS _____

**MARIE
CURIE
CANCER
CARE**

Bringing new hope and life

ILN 5/89

From Unknown Egypt to the Medieval Castles of Castile

Mosaic Elite presents a fascinating range of quality escorted tours with a difference. Each tour offers a special theme, a tour manager and local guides, plus an expert guest lecturer. Programmes featured in the 1989/1990 brochure cover India, Egypt, Turkey and the Middle East and Europe and the USSR. Tailor made tours can also be arranged.

For your brochure telephone 0733 244994 or write to Mosaic Elite, Tri-Sun House, Broadway, Yaxley, Peterborough, Cambridgeshire PE7 3EE.

MOSAIC

elite



LOCARNO experiencing the Ticino



At the Hotel Esplanade -
the Ticino is bound to
become your second home.

First-class hospitality awaits you at the Hotel Esplanade, in the midst of a picturesque park covered with subtropical vegetation. Sports facilities especially appreciate the site - light tennis courts and the unique indoor tennis school in Switzerland, the heated swimming pool, and the sauna. Families are invited to take advantage of the low-cost holiday-packages and experience some of the most memorable

holiday-moments ever. As for business people, they will find the ideal premises for holding conferences, conducting seminars, and giving banquets. And naturally, connoisseurs will immensely enjoy the culinary aspects of this hotel as well...

Reservations: J. and P. Kappel, dir.
Hotel Esplanade, CH-6800 Locarno,
Tel. 004193/33 21 21, Telex 84 61 46 espl.

HOTEL
Esplanade
LOCARNO - MINUSIO



Temirkanov conducts the Leningrad Philharmonic. Photographs of Garbo at the

MUSIC

ALBERT HALL
Kensington Gore, SW7 (589 8212)
9463.

95th season of Henry Wood Promenade Concerts, July 21-Sept 16.

BARBICAN HALL
EC2 (638 8891).

Royal Philharmonic Orchestra.
Two Brahms concerts conducted by Vladimir Ashkenazy, with Silomo Minz, violin, Lynn Harrell, cello, Barry Douglas, piano. June 5, 7, 7.45pm.

London Symphony Orchestra.
Georg Solti conducts two programmes, with Murray Perahia, piano. Mozart, Mahler, June 6; Beethoven, Brahms, June 8; 7.45pm.

Opera Gala Night. Dennis O'Neill, tenor, & Sherill Milnes, baritone, singing duos & arias by Bizet, Verdi, Puccini, Mozart, Donizetti, with the English Chamber Orchestra, June 9, 7.45pm.

Leningrad Philharmonic under Yuri Temirkanov play Prokofiev, Rachmaninov, Musorgsky, June 11, 7.30pm.

London Symphony Orchestra.
Kent Nagano conducts Messiaen's Turangallia Symphony, with Yvonne Loriod, piano & Jeanne Loriod, ondes martenot. June 15, 7.45pm.

London Symphony Orchestra.
Two concerts conducted by Mstislav Rostropovich. Shostakovich, June 29; Tchaikovsky & Shostakovich, with the 17-year-old Japanese violinist Midori as soloist. July 1; 7.45pm.

Moscow Soloists play Schoenberg, Britten, Tchaikovsky, directed from the viola by Yuri Bashmet, July 12, 7.45pm.

CHRIST CHURCH SPITALFIELDS
Commercial St, E1 (0463 572724).

Spitalfields Festival includes London premieres of important new British works by John Tavener, Michael Berkeley and John Cusken. It opens with a concert by Emma Kirkby with the Purcell Quartet & Friends. Others taking part are the

Endellion Quartet, Fretwork, Tallis Scholars. Lunchtime recitals by young artists. June 8-28.

ENGLISH HERITAGE SUMMER CONCERTS
Advance booking: 379 4444.

Weekend, open-air concerts of popular classics, Gilbert & Sullivan, brass band music, jazz & fireworks. *Armada Lakeside, Hampstead Lane, N15 3J, Saturday, June 10-Aug 26, 8pm.* Also concert performance by the Royal Opera of *Cavalleria rusticana* & *I pagliacci*, July 3, 7pm. *Marble Hill, Richmond Rd, Twickenham, Middlesex, July 9, 7.30pm.* *Arbury Road, Essex, July 29, 7.30pm.*

FESTIVAL HALL
South Bank Centre, SE1 (528 8800).

Philharmonia. Giuseppe Sinopoli conducts an all-Mozart programme with Alicia de Larrocha, piano, & Lucia Popp, soprano, June 7; an all-Strauss programme with Jesse Norman, soprano, June 11; 7.30pm.

London Mozart players. Lotte Zagrosek conducts Mozart's Symphonies Nos 38 & 41, & Clarinet Concerto, with Emma Johnson. June 14, 7.30pm.

Cleveland Orchestra. Three programmes under Christoph von Dörmann, including works by Tippett, Mahler, Schoenberg, Schubert, Beethoven, Janáček. June 15, 16, 17, 7.30pm.

Royal Philharmonic Orchestra.
In seven concerts André Previn conducts Beethoven's nine symphonies & three piano concertos, with Emanuel Ax, Krystian Zimerman & Vladimir Ashkenazy as soloists. June 18, 20, 22, 25, 27, 29, 30, 7.30pm.

Royal Amsterdam Concertgebouw. Nikolaus Harnoncourt conducts Schubert, Berio, Beethoven. June 19, 7.30pm.

QUEEN ELIZABETH HALL
South Bank Centre.

City of London Sinfonia give two French choral concerts, with the City of London Choir & the London Concert Choir, comprising works by Birt, Franck, Durufle, Fauré, Gould. June 6, 15, 7.45pm.

Monteverdi Choir & English



National Portrait Gallery. Summer show at the Royal Academy. Latin American art at the Hayward, Chinese at Marilyn Gregory, Russian at the Barbican.

Baroque Soloists. Under John Eliot Gardiner, perform Handel's *Saul*. June 7, 7pm.

Dmitri Alexeev, piano, Schumann, Liszt, Rachmaninov, June 12, 7.45pm.

London Orpheus Choir & Orchestra. James Gaddam conducts Schubert, Mozart, & Beethoven's *Mass in C*. June 18, 7.45pm.

London Bach Orchestra. Raglan Baroque Singers, Purcell, Bach, Tippett, directed from the harpsichord by Nicholas Kraemer. June 23, 7.45pm.

Chelsea Opera Group & Orchestra. Concert performance of Verdi's *Nabucco*. June 25, 7.45pm.

London Classical Players. Roger Norrington conducts Schubert, Chopin, Mendelssohn, with Melvyn Tan, fortepiano. June 26, 7.45pm.

Opera on the move & London Chamber Symphony. Conducted by Odaline de la Martinez, gives concert performance of Villa Lobos's opera *Terna*, based on the play by Lorca, with Anna Steiger singing the title role. The first of a series of concerts devoted to the music of Latin America. July 12, 13, 7.45pm.

ST JAMES'S CHURCH
Piccadilly, W1 (434 4003).

Lufthansa Festival of Baroque Music. Dedicated to the performance of 17th- & 18th-century music on period instruments. Artists taking part include Musica Antiqua Köln, the Bach Ensemble from America, the English Concert; Ton Koopman gives a harpsichord recital & Melvyn Tan fortepiano recital. St James's Baroque Players give a tercentenary concert performance of Purcell's *Dido & Aeneas*. June 9-29.

ST JOHN'S
Smith Square, SW1 (222 1001).

BBC Lunchtime recitals: Andras Schiff, piano, Bach, Beethoven, June 12; London Sinfonietta, under Diego Masson, Ravel, Schoenberg, June 12; Robert Cohen, cello, Peter Donohoe, piano, Brahms, Martinů, Chopin, June 19; Lindsay Quartet, Haydn, Mendelssohn, June 26; 1pm.

Bournemouth Sinfonietta. Tolia Ashill conducts Prokofiev, Mozart, Beethoven. June 5, 8pm.

London Chamber Symphony. Odaline de la Martinez conducts Bridge, Lipkin, Lloyd. June 20, 7.30pm.

EXHIBITIONS

BARBICAN
Barbican Centre, EC2 (638 4111).

100 Years of Russian Art 1889-1989. Drawn from private Soviet collections, the exhibition traces the development of Russian art through such figures as Vrubel & Vasilyev in the 19th century, & Malevich & Tatlin in the 20th. Until July 16.

Through the Looking Glass: Photographic Art in Great Britain 1849-89. Over 250 works portray the origins & creative British photography since the war, using Bill Brandt's work as a starting-point, & taking in such names as David Hockney, Richard Hamilton & Helen Chadwick. July 27-Oct 1.

Mon-Sat 10am-6pm, Sun noon-5.45pm. £3, concessions £1.50.

WESTMINSTER
Great Russell St, WC1 (636 1555).

The Shadow of the Guillotine. Major exhibition to mark the 200th anniversary of the French Revolution, looking at the British response to events through prints, caricatures, paintings & commemorative pottery. Until Sept 10. Mon-Sat 10am-4.30pm, Sun 2.30-5.30pm. £2, concessions £1.

HAYWARD GALLERY
South Bank Centre, SE1 (528 3144).

Art in Latin America. Beginning with 19th-century portraits of the heroes of Independence, the exhibition examines cultural identity as expressed through history painting, genre & landscape painting, & Indian art & artifacts, up to the art of the present day. Until Aug 6. Mon-Wed 10am-6pm, Thurs-Sat until 6pm. £4, concessions & everybody all day Mon & after 6pm Tues & Wed £2.

MARTYN GREGORY
31 Bay St, SW1.

In the Western Manner. Historical & decorative paintings by 18th- & 19th-century Chinese artists made for the Western market, including views of ports & portraits of personalities. June 7-30. Mon-Fri 10am-6pm.

INSTITUTE OF CONTEMPORARY ARTS
The Mall, SW1 (289 9692).

The Situationist International 1957-72. After a remarkably successful run at the Pompidou Centre in Paris, this exhibition of paintings, collages, posters & "psycho-geographic" maps from the original European avant-garde comes to London. Artists represented include Guy Debord, Asger Jorn & Pinot Gallizio. June 23-Aug 13. Daily noon-11pm. Non-members £1.

NATIONAL MARITIME MUSEUM
Greenwich, SE10 (654 4422).

Painting on the Bounty. Exhibits including Captain William Bligh's original, sea-stained notebook, shed new light on the man's personality, & his role in the affair. Until Oct 1. Mon-Sat 10am-6pm, Sun noon-6pm. £3, concessions £1.10.

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC2 (280 1532).

Work: photographs by Brian Griffin. Off-beat portraits of senior businessmen & media personalities. Until June 25.

The Man Who Shot Garbo: the photographs of Clarence Sinclair Bull. First major retrospective of one of the most influential of Hollywood photographers. Until Aug 28.

John Player Portrait Award. The 10th year of the national competition for young portrait painters: 50 to 60 of the 700 works submitted are on show. June 9-Sept 3.

Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. £2.50, concessions £1.50.

ROYAL ACADEMY
Piccadilly, W1 (439 7438).

Royal Treasures of Sweden. Objects of art, jewellery, arm & armour, precious miniatures & two complete sets of royal regalia, from the

royal collections of Sweden. Also Queen Christina's coronation coach of 1650. Until June 18.

Frederick Gore, R.A. Career retrospective of the English painter who died in 1914. Until Aug 27.

Royal Academy Summer Exhibition. 1,200 exhibits by contemporary artists, including six new portraits by David Hockney. June 10-Aug 20.

Daily 10am-6pm. £3.50, concessions & everybody Sun until 1.5pm £2.40.

PHILIP MUTTON
10 Sothen Road, SW11.

Recent paintings by Sutton, an example of whose work appears on the front cover of this issue of *ILN*. June 5-11, 11am-5pm.

TATE GALLERY
Millbank, SW1 (821 1313).

Cecil Collins. First major retrospective since 1959. Works featured are from the 1930s to the 1980s, & include the famous compositions with angels & fools - his favourite archetypal characters. Until July 9.

F. E. McWilliam. One of the most varied sculptors of his generation, much influenced by Surrealism in the 1940s, octogenarian McWilliam is still working with as much inventiveness as ever. Until July 9.

Mon-Sat 10am-5.30pm, Sun 2-5.30pm. £3, concessions £1.50.

VICTORIA & ALBERT MUSEUM
Cromwell Rd, SW7 (630 6371).

Australian Fashion: The Contemporary Art. Escherman & innovative works from the key names in Australian fashion, jewellery, hat, shoe & textile design - among them Jenny Keir, Linda Jackson & Marcus Davidson. June 7-Aug 14.

Nehru & the Making of Modern India. The museum's first Indian collection depicts the country's cultural history to mark the 100th anniversary of the birth of Jawaharlal Nehru, founder of the modern state & one of the greatest statesmen of this era. June 8-July 23.

Mon-Sat 10am-5.30pm, Sun 2.30pm-5.30pm. Voluntary donation, suggested £2, concessions 50p.

BNA.

At your call, whenever you call.)

Round the clock nursing from the professionals.

24 hours a day, 7 days a week, that's the service you get from BNA, the UK's leading nursing agency.

Whatever your nursing needs, BNA can supply the experienced, trained professional, chosen for their suitability for the task in hand.

Find us in Yellow Pages or contact
Head Office at: North Place,
82 Great North Road, Hatfield,
Herts. AL9 5BL. Tel: 07072 63544.

We couldn't care more



A Nestor-BNA Company

BNA
BRITISH NURSING
ASSOCIATION

FRES
MEMBER

THE ILLUSTRATED LONDON NEWS



Queen Elizabeth and Princess Margaret with their parents in 1936,
by Marcus Adams.

The Illustrated London News Picture Library

for 19th & 20th century news,
royalty, travel and other social
history pictures from 1842
to the present day.

Contact:
The ILN Picture Library
20 Upper Ground
London SE1 9PF
Telephone: 01-928 6969

VPL VILLA PRINCIPE LEOPOLDO LUGANO

★★★★★



2 MUST IN LUGANO

A former princely villa now
deluxe hotel. 70 jr. suites with
every comfort: Swimmingpool
Fitness indoor-golf Tennis

Restaurant with large garden
terrace, Piano - Bar. Various
rooms for high level Meetings,
Conferences and Banquets.

★★★★★

Hotel  *Lugano*
MONTALBANO

LUGANO VIA MONTALBANO 5
TEL 0104191/55 88 55 TX 843 250 FAX 54 25 38



BUT WHAT ABOUT CHILDREN NOT IN NEED?

Happily, many children today have made their way in the world so well that they neither need nor even want to benefit from family legacies. And to their fortunate parents we would like to say this: Should you decide to bequeath only part of your estate to your children, and would like to find an outstandingly worthy beneficiary for the residue, *please consider helping the work of the DGAA.*

For over ninety years the DGAA has been caring for the special needs of kindly, educated people (very much, perhaps, like you) – gentle people to whom life has been less than gentle, often leaving them bereaved, destitute, frightened and alone.

At first, helping such folk to "grow old with dignity" means helping to sustain them in modest comfort in their own homes... and later, if need be, with professional care in one of our 13 Residential or Nursing Homes. We depend very largely upon donations and legacies from people like you, so please consider using some of your "Will Power" to help us. Our FREE fully explanatory booklet, available on request, will tell you how.

THE DISTRESSED GENTLEFOLK'S AID ASSOCIATION

Founded 1897 Patron H.M. Queen Elizabeth, the Queen Mother

Dept 54, Vicarage Gate House, Vicarage Gate,
London W8 4AQ: Tel: 01-229 9341
(Please make cheques payable to "DGAA")



Music in the Royal Naval College Chapel at Greenwich Festival. Grand Prix racing at Silverstone. Waiting for the action at Wimbledon.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Sean Scully: Paintings & Works on Paper 1982-88. A leading figure in abstract art, now moving away from minimalism & into highly-coloured work with stripes. Until June 25.

Euan Uglow. Paintings & drawings 1953-89, mostly of the female nude. Until Sept 3.

Tue-Sun 11am-5pm, Wed until 8pm.

SPORT

BOWLS

International & British Isles Women's Championships. June 24-July 1. Ayr, Strathclyde.

CRICKET

England v Australia: First Cornhill Insurance Test Match, June 8-13, Headingley; **Second Test,** June 22-27, Lord's; **Third Test,** July 6-11, Edgbaston; **Fourth Test,** July 27-Aug 1, Old Trafford; **Fifth Test,** Aug 10-15, Trent Bridge; **Sixth Test,** Aug 24-29, The Oval.

Benson & Hedges Cup final. July 15. Lord's.

EQUESTRIANISM

Renault International Trophy (Nations' Cup meeting). June 1-4. Hickstead, W Sussex.

Royal International Horse Show. June 15-18. National Exhibition Centre, Birmingham.

Goodwood International Dressage. July 7-9. Goodwood, W Sussex.

FOOTBALL

World Cup Qualifying Round: England v Poland. June 3. Wembley Stadium.

GOLF

Open Championship. July 20-23. Royal Troon Golf Club, near Ayr, Strathclyde.

English Amateur Championship. July 31-Aug 5. Royal St George's Golf Club, Sandwich, Kent.

HORSE RACING

Derby Day. June 7. Epsom, Surrey.

Royal Ascot. June 20-23. (Coronation Cup, June 21. The Gold Cup, June 22.) Ascot, Berks.

The King George VI & Queen Elizabeth Diamond Stakes. July 22. Ascot.

"Glorious Goodwood." July 25-29. Goodwood, W Sussex.

LAWN TENNIS

Stella Artois Grass Court Championships. June 10-18. Queen's Club, Palliser Rd, W14.

Wimbledon Championships. June 26-July 9. All England Club, Church Rd, SW19.

MOTOR RACING

British Grand Prix. July 16. Silverstone, Northants.

ROWING

Henley Royal Regatta. June 28-July 2. Henley-on-Thames, Oxon.

SAILING

Cowes Week. July 29-Aug 6. Cowes, Isle of Wight.

FESTIVALS

BUXTON FESTIVAL

To mark the bicentenary of the French Revolution, two little-known operas by Domenico Cimarosa, who was briefly imprisoned for his republican sympathies, top the bill. *L'Italiana in Londra* & *Il Pittor Parigino*, both sung in English, will be produced by Jamie Hayes & Malcolm Fraser. The film programme includes Jean Renoir's *La Marseillaise* and the 1935 version of *A Tale of Two Cities*. July 22-Aug 13. Box office: Opera House, Buxton, Derbys SK17 6XN (0298 72190).

CAMBRIDGE FESTIVAL

French music predominates with Berlioz's *L'Enfance du Christ*, sung by King's College Choir, & his *Symphonie fantastique* played by the Philharmonia Orchestra, also Duruflé's *Requiem* & 16th/17th-century motets. Massenet's opera *Thérèse* will be produced by Brian Anderson & conducted by Guy Woolfenden. Pianist Bernard d'Ascoli & oboist Maurice Bourge are among the soloists. Also films, jazz, folk, exhibitions & madrigals on the river. July 14-30. Box office: Corn Exchange, Wheeler St, Cambridge CB2 3QD (0223 357851).

CHELTEMHAM INTERNATIONAL FESTIVAL OF MUSIC

The works of Britten & Schubert figure prominently, notably at the morning concerts in the Pump Room, given by the Britten Quartet & the Franz Schubert Quartet of Vienna. Schubert Lieder will be sung by Janet Baker & Benjamin Luxon, & Geoffrey Parsons gives masterclasses on Lieder accompaniment. Solo recitals by pianists Peter Donohoe & Mikhail Pletnev, harpsichordist Maggie Cole & cellist Alexander Baillic. The festival is staging an operatic double-bill of Hoddinott's *What the Old Man does is Always Right* & Stravinsky's *The Soldier's Tale*. Opera North brings a production of Mozart's *La Finta giardiniera* & Ballet du Nord from France bring two varied programmes. Also films, exhibitions, talks, walks & fireworks. July 1-16. Box office: Town Hall, Imperial Sq., Cheltenham GL50 1QA (0242 523690).

CHESTER SUMMER MUSIC FESTIVAL

The music of Benjamin Britten is the principal theme. Richard Hickox conducts a production of *Noyes Fludde*, which is based on the Chester Mystery Plays, with Donald Maxwell & Della Jones as Mr & Mrs Noye. Sarah Briggs will give the world première of Britten's *Three Pieces for Piano*, & more of his music will be played by the Hallé Orchestra, Northern Sinfonia, BBC Singers & Britten String Quartet. Early music specialist Philip Pickett appears with his New London Consort & gives a recorder masterclass. Late-night concerts by the King's Singers, the Fairer Sax & the Ronnie Scott Quintet. July 21-29. Box office: Gateway Theatre, Hamilton Place, Chester CH1 2BH (0244 40392).

CHICHESTER FESTIVITIES

The theme is "A Touch of Romance" & the programme takes in the whole musical spectrum, with Nigel Kennedy & the London Wasp Factory, the Reggae Philharmonic Orchestra, the Glenn Miller Sound, the BBC Young Musicians of 1988, an evening of romantic opera with the soprano

Pauline Tinsley, orchestral concerts by the Philharmonia & the City of London Sinfonia, a Royal Marine Spectacular & the music of Andrew Lloyd Webber. Plus a concert from scratch & a fringe of some 80 events, among which Patrick Moore will reveal the mysteries of the planet Neptune. July 2-18. Box office: Hammick's Bookshop, 65 East St, Chichester, W Sussex PO19 1HL (0243 780192).

CITY OF LONDON FESTIVAL

To celebrate the 800th anniversary of the Mayoralty of the City of London, an eight-concert series featuring the New London Consort & other ensembles will be given in City churches; also two anthology readings by members of the Royal Shakespeare Company. There will be French music in the Tower of London on Bastille Day; concerts in the Mansion House, St Paul's Cathedral & various livery halls; jazz in Guildhall Yard & street theatre in Broadgate Arena. July 9-26. Box office: St Paul's Churchyard, EC4M 8BU (248 4260).

EXETER FESTIVAL

The theme "A Touch of the Gothic" is gorily reflected in a triple-bill presented by the Northcott Theatre Company made up of two Grand Guignol plays followed by the Lon Chaney silent film *The Phantom of the Opera*. Highlight of the musical programme is the world première of *The Plague and the Moonflower* by Richard Harvey, with script by Ralph Steadman, written for 25 soloists with choir & cathedral organ. Also exhibitions, dance, walks & sporting events. Until June 10. Box office: Princesshay, Exeter, Devon (0392 211080).

FISHGUARD MUSIC FESTIVAL

Three choral concerts given by Welsh choirs in St David's Cathedral, including Dvořák's *Stabat Mater* with Suzanne Murphy, Penelope Walker, Maldwyn Davies & Gwynne Howell as soloists. Song recital by Bryn Terfel, bass-baritone winner of the 1988 Kathleen Ferrier Award. July 21-29. Box office: Fishguard, Dyfed SA65 9BJ (0348 873612).

Grand Hotel Villa Castagnola au lac Lugano

Tennis

Indoor/outdoor
swimmingpool

private beach

Sauna, solarium,
Fitness

large park

quiet situation

near congresscenter

exclusive suites

modern rooms
with all comfort

Bar and Restaurant

CH-6906 Lugano
reservation:
Manager P.A. Müller
Telephone 010491/51 22 13
Fax 010491/52 72 71
Telex 841 200



Tall ships from 15 countries gather in the Pool of London then race to Hamburg. Glastonbury responds to rock.

GREENWICH FESTIVAL

The theme "Revolution & Change" is reflected throughout the programme of some 150 events, which include theatre, with a young company from France & Zaire, film, with drive-in movies at the Thames Barrier, folk jazz & rock. Classical music features three new works by Roger Steptoe, & Bach's St Matthew Passion conducted by Anthony Rolfe Johnson who also sings the Evangelist. Plus a costume ball, Woolwich Carnival, nature rambles & riverboat cruises. Until June 18. Box office: 151 Powis St, SE18 6JL (3178687).

HENLEY 89 FESTIVAL

Concerts on the floating stage are given by the Philharmonia & Royal Philharmonic Orchestras; young musicians & cabaret artists perform in the riverside marquee. Painting & sculpture exhibitions. Plus jugglers, acrobats, stilt-walkers & fire-eaters. July 5-8. Box office: Kenton Theatre, New St, Henley-on-Thames, Oxon RG9 2BG (0491 410525).

KING'S LYNN FESTIVAL

The arts of Spain are represented by the contemporary composer Luis de Pablo; the string quartets of Juan Arriaga, a contemporary of Beethoven; Federico Garcia Lorca's play *Blood Wedding*; flamenco, film, & exhibitions of Picasso prints & of the works of Antoni Tàpies. Also music by contemporary British composers. Plus Morris dancing, children's programmes, flower festival & tours. July 21-30. Box office: 27 King St, King's Lynn, Norfolk PE30 1HA (0553 773578).

LUDLOW FESTIVAL

Shakespeare's *Julius Caesar*, performed in the Norman castle, is the centrepiece. There will be concerts by the London Mozart Players & the Pasadena Roof Orchestra & Puccini's *Madame Butterfly*, staged by the London Opera Players. Also walks, drives & visits to country houses not normally open to the public. June 24-July 9. Box office: Castle Sq, Ludlow, Shropshire SY8 1AY (0584 2150).

YORK EARLY MUSIC FESTIVAL

A Viennese theme pervades the programme, which features six centuries of that city's musical life, from the medieval period to its heyday when Haydn, Mozart & Beethoven lived & worked there. Musicians taking part include Musica Antiqua Köln, Sequentia, Musica Antiqua of London, Fitzwilliam String Quartet. Ends with an all-day extravaganza & Viennese dinner with wind-band entertainment. July 14-23. Box office: Ticket World, 6 Patrick Pool, Church St, York YO1 2BB (0904 644194).

OTHER EVENTS

Christie's Sale of Musical Instruments. Including a violin by Domenico Montagnana, dated 1727, expected to fetch £150,000. June 14. Christie's, 8 King St, SW1 (839 9060).

Coronation Day Gun Salute. June 2, noon, Hyde Park, W1; 1pm, Tower Wharf, EC3.

Cutty Sark Tall Ships Race. The vessels gather from July 4 in the Pool of London. They join in a parade of sail on July 8, leaving Tower Bridge at 3pm, before racing to Hamburg on July 9.

Fine Art & Antiques Fair. Some 340 exhibitors from 14 countries. All antiques for sale. June 8-18 (closed June 12). June 8, 2-8pm, £15; weekdays 11.30am-8pm, Sat, Sun 11.30am-6pm, £4. Olympia, W14.

Grosvenor House Antiques Fair. June 15-24, Mon-Fri 11am-8pm, Sat, Sun 11am-6pm. Grosvenor House Hotel, Park Lane, W1.

International Ceramics Fair & Seminar. 44 exhibitors from around the world. June 9-12, 11am-8pm. Park Lane Hotel, Piccadilly, W1.

Poetry Book Society Summer Choice: Peter Reading's *Perduta Gente*. June 19, 7.30pm. Royal Festival Hall Voice Box, South Bank Centre, SE1 (928 8800).

The Queen's Birthday Parade—Trooping the Colour. June 17. Horse Guards Parade, SW1.

Royal Tournament. July 12-29. Earls Court, SW5. Box office & information: 373 8141.

Sotheby's sale of African art includes a Lower Niger bronze female figure holding a bowl in the form of a pumpkin and 24 other pieces from the British Rail Pension Fund. July 3, 10.30am. Sotheby's, 34/35 New Bond St, W1 (493 8080).

OUT OF TOWN

Biggin Hill International Air Fair. This year featuring the debut of the Spitfire Aerobatic Formation Team. June 17-18, 8am-6pm. Biggin Hill, Kent.

Birmingham International Jazz Festival. Top-flight jazz at a variety of venues throughout the city, with star attractions Cab Calloway & Miles Davis. July 7-16. Information: 021-454 7020.

Glastonbury Festival. Foremost British rock festival, this year with Elvis Costello, Suzanne Vega, Robert Cray. June 16-18. Shepton Mallet, Somerset. Information: 251 0027.

Making the Earth Move. Fund-raising weekend with different events at various venues around the UK, designed to raise people's awareness of environmental issues. Organised by Friends of the Earth. June 30-July 1. Information: 490 1555.

Middlesex Show. Agricultural & family show, with animal displays, falconry demonstrations & a heavy-horse musical drive. June 24-25, 9am-7.30pm. £4, concessions £1. Uxbridge Showground, Middx.

Royal Show. This year celebrating the 150th anniversary of the Royal Agricultural Society of England. The Queen & Prince Philip will attend on July 5. July 3, 4, 8am-7.30pm; July 5, 6, 8am-9pm. National Agricultural Centre, Stoneleigh, Warwicks.

Womad Festival. Three days of camping & the best in "world music": highlights this year include the Drummers of Burundi, & Orchestre Super Matimila. June 16-18. Morecambe Bay, Lancs. Information: 0225 744044. Information correct at time of going to press.

THE HASSELBLAD 2003FCW
Probably the world's most advanced 2 1/4" x 2 1/4" camera.



PEOPLE WHO KNOW CHOOSE THE BEST

To the professional photographer, the name Hasselblad is synonymous with precision engineering, advanced technology and dedicated service.

Ruggedness and reliability have been proven by the use of Hasselblad cameras on NASA space flights since 1962.

Computerised instruments, measuring accuracy up to 1/10,000mm are part of a quality control discipline that covers one manufacturing operation in every five.

8,000 changes and improvements have been made to the original Hasselblad concept. Yet, because loyalty to the customer is everything, even the most advanced new products are designed to be compatible with earlier models.

Such respect for the interests of the client is shared by Kleinwort Barrington.

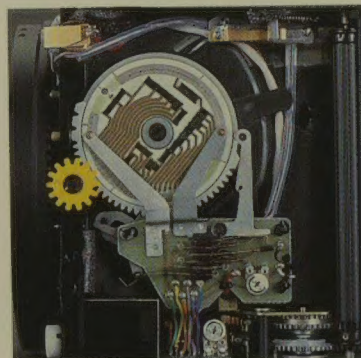
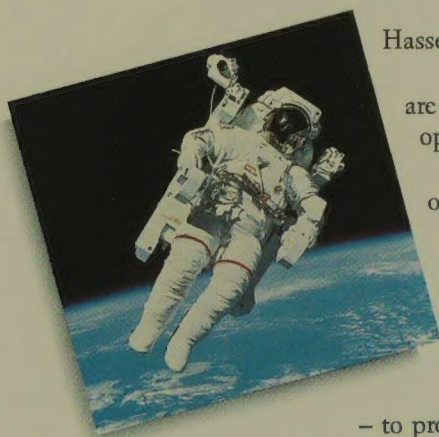
As the unit trust company of the Kleinwort Benson Group, we too, apply advanced technology – to provide individual investors with the full benefits of our corporate skills in portfolio management. At the same time we adhere uncompromisingly to traditional values of service to the customer.

Our investment skills, and our service, are put to work in a range of 18 unit trusts, valued at over £600 million and backed by a record of excellent long term performance.

The investment management company, of which we form a part, has a total of more than £8,000 million under management and provides advice for private and institutional investors worldwide.

So whatever your investment needs may be, you will find us well equipped not only to provide, but also to provide the best.

Full details of our funds and services may be obtained by contacting your usual professional adviser or by calling us free on 0800 010101.



Kleinwort Barrington

UNIT TRUSTS & INVESTMENT SERVICES FOR THE *discerning* INVESTOR

Kleinwort Barrington Ltd, 10 Fenchurch Street, London EC3M 3LB.

A member of Lautro, IMRO and the UTA.

IMRO Marketing Group Associate – Kleinwort Benson Investment Management Limited.

Please remember that past performance is not necessarily a guide to the future. The price of units and the income from them may fall as well as rise.



F192A

MIDDLE TAR As defined by H.M. Government
**Warning: SMOKING WHEN PREGNANT CAN INJURE
YOUR BABY AND CAUSE PREMATURE BIRTH**
Health Departments' Chief Medical Officers